# GOBY EBERHARDT

**NEW METHOD**
SYSTEM OF SECONDS

**NEUE METHODIK**
SEKUNDEN-SYSTEM

**NOUVELLE MÉTHODE**
SYSTÈME DES SECONDES

## VIOLIN SCHOOL
FOR
**BEGINNERS**

## VIOLIN-SCHULE
FÜR DEN
**ANFANGSUNTERRICHT**

## ÉCOLE DE VIOLON
POUR
**L'ENSEIGNEMENT ÉLEMENTAIRE**

**VOL. I**
EQUAL POSITION OF THE FINGERS

**VOL. II**
UNEQUAL POSITION OF THE FINGERS

**VOL. III**
EXERCISES ON INTERVALS AND POSITIONS

**EACH VOL. M. 3.— n.**

**HEFT I**
GLEICHE FINGERHALTUNG

**HEFT II**
UNGLEICHE FINGERHALTUNG

**HEFT III**
INTERVALL- UND LAGEN-ÜBUNGEN

**JEDES HEFT M. 3.— n.**

**CAHIER I**
TENUE ÉGALE DES DOIGTS

**CAHIER II**
TENUE INÉGALE DES DOIGTS

**CAHIER III**
ÉTUDES D'INTERVALLES ET DES POSITIONS

**CHAQUE CAHIER M. 3.— n.**

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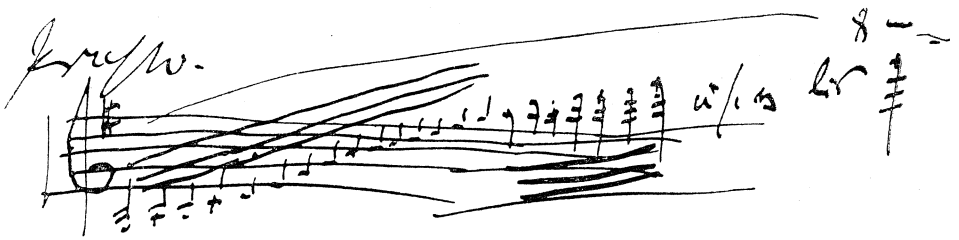


Viel Glück auf dem Strang
Vom Sattel bis zum Strang.

Joh. Eberhardt

# GOBY EBERHARDT

## VIOLIN SCHOOL
**Vol. II.**
Unequal position of the fingers.

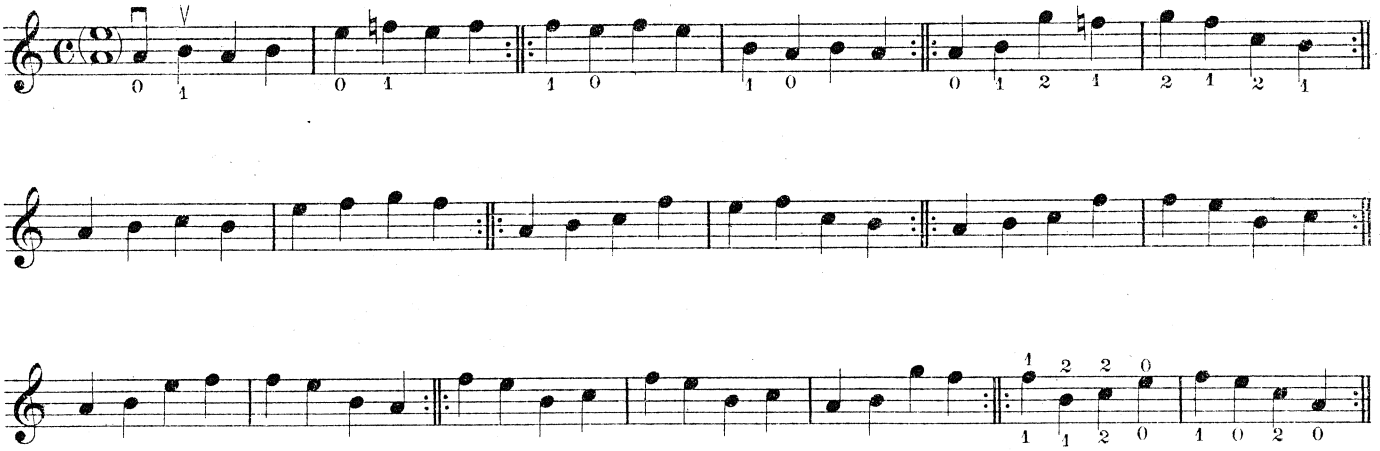
## VIOLIN-SCHULE
**Heft II.**
Ungleiche Fingerhaltung.

## ÉCOLE DE VIOLON
**Cahier II.**
Tenue inégale des doigts.

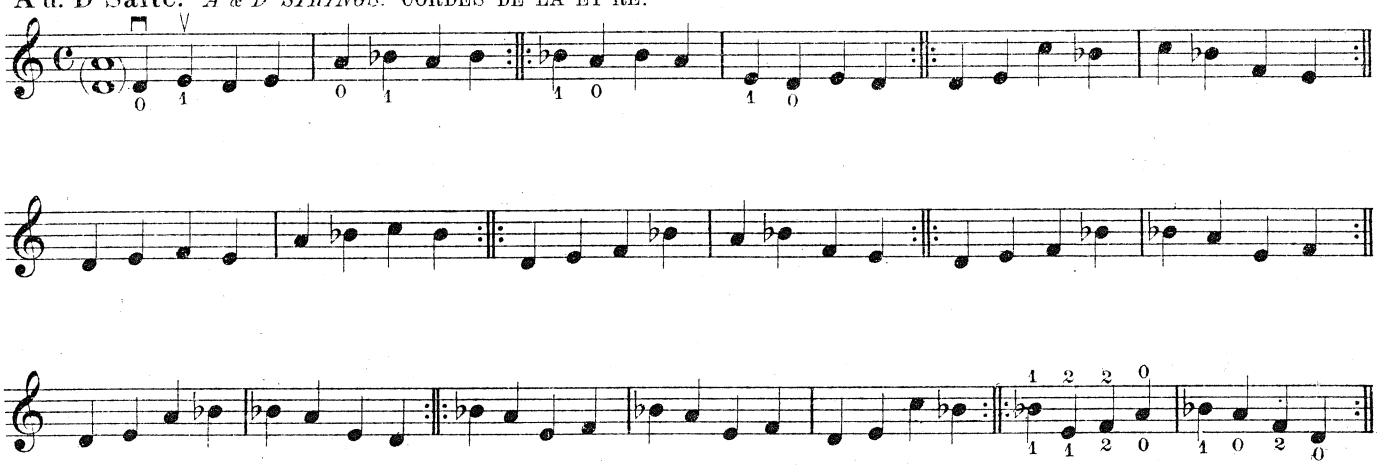
### Übungen für die ungleiche Fingerstellung.
*EXERCISE ON THE UNEQUAL POSITION OF THE FINGERS.*
EXERCICE POUR LA POSITION INÉGALE DES DOIGTS.

I.

I.
E u. A Saite. *E & A STRINGS.* CORDES DE MI ET LA.



A u. D Saite. *A & D STRINGS.* CORDES DE LA ET RÉ.



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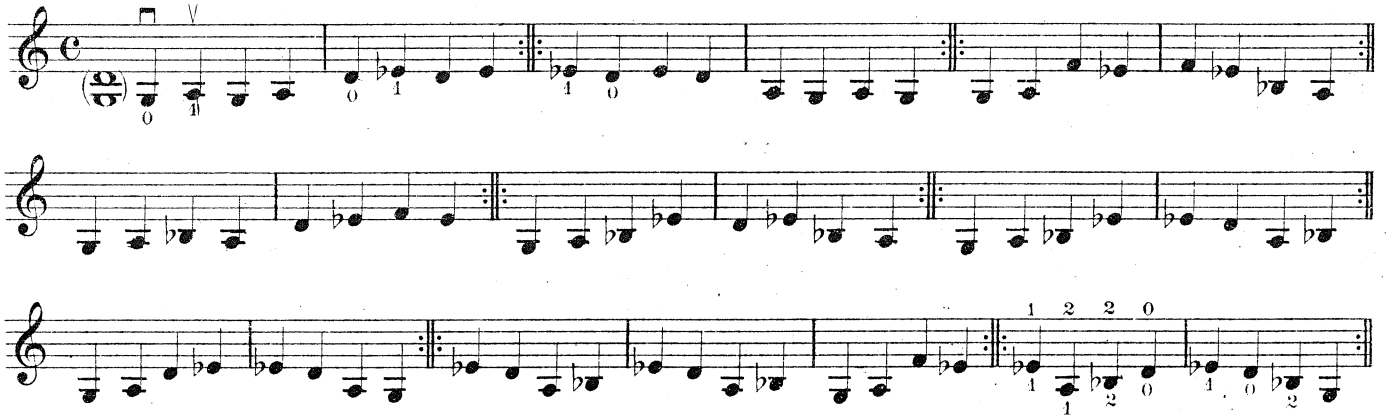
D u. G Saite. *D & G STRINGS.* CORDES DE RÉ ET SOL.



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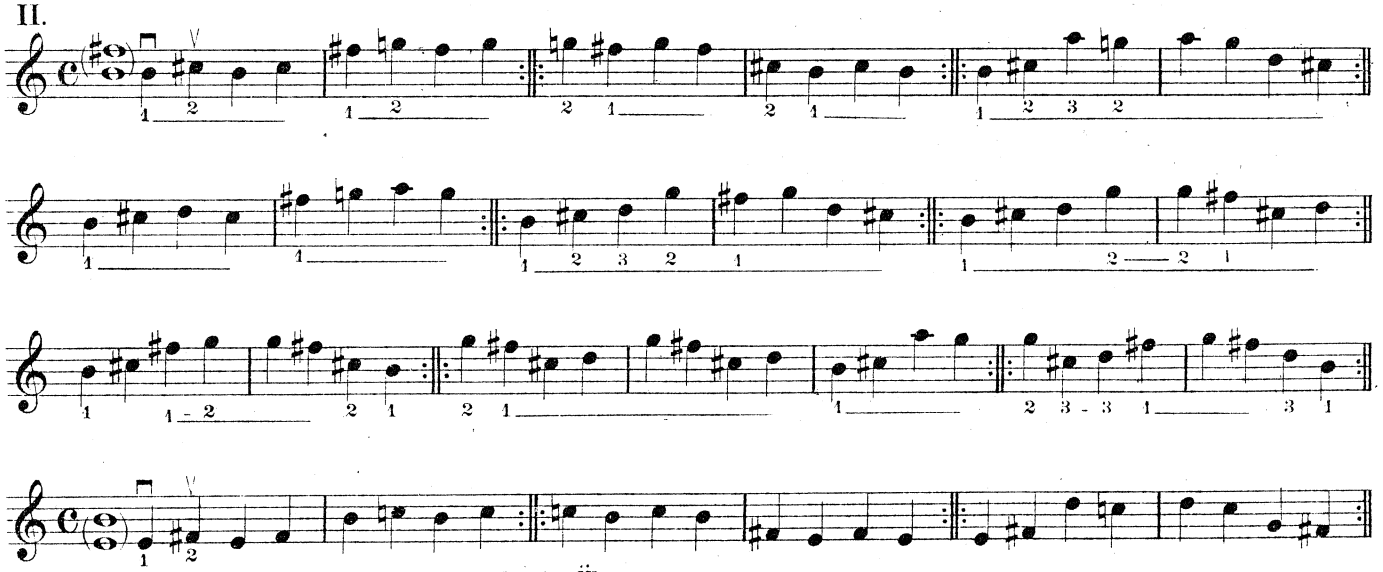
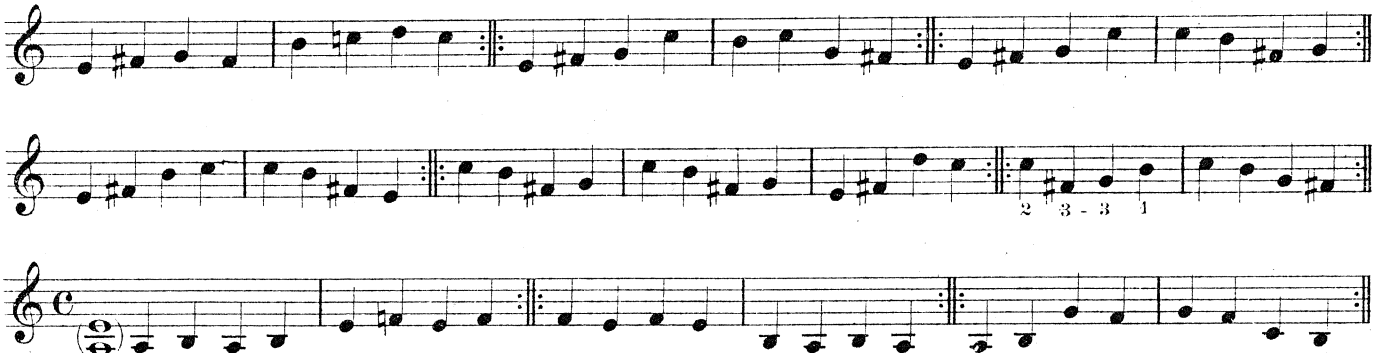
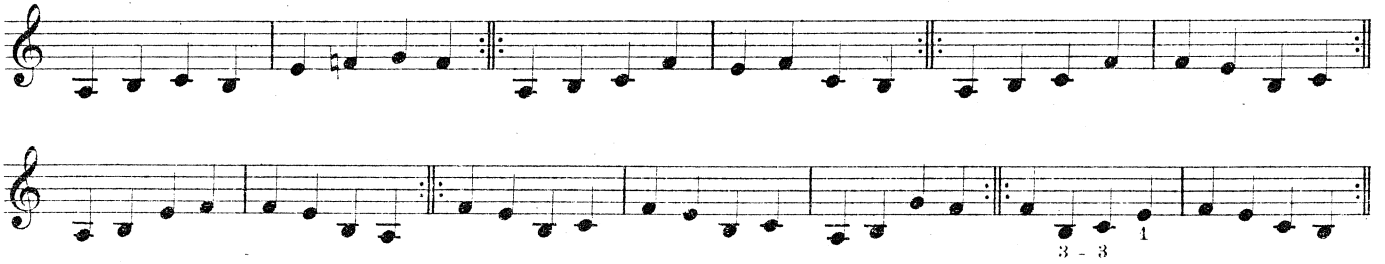


Der gleiche Fingersatz wie in vorstehender Übung.
*The same fingering as in the preceding exercise.*
Même doigté que dans l'exercice précédent.



Der gleiche Fingersatz wie vorher.
*The same fingering as before.*
Même doigté que précédemment.



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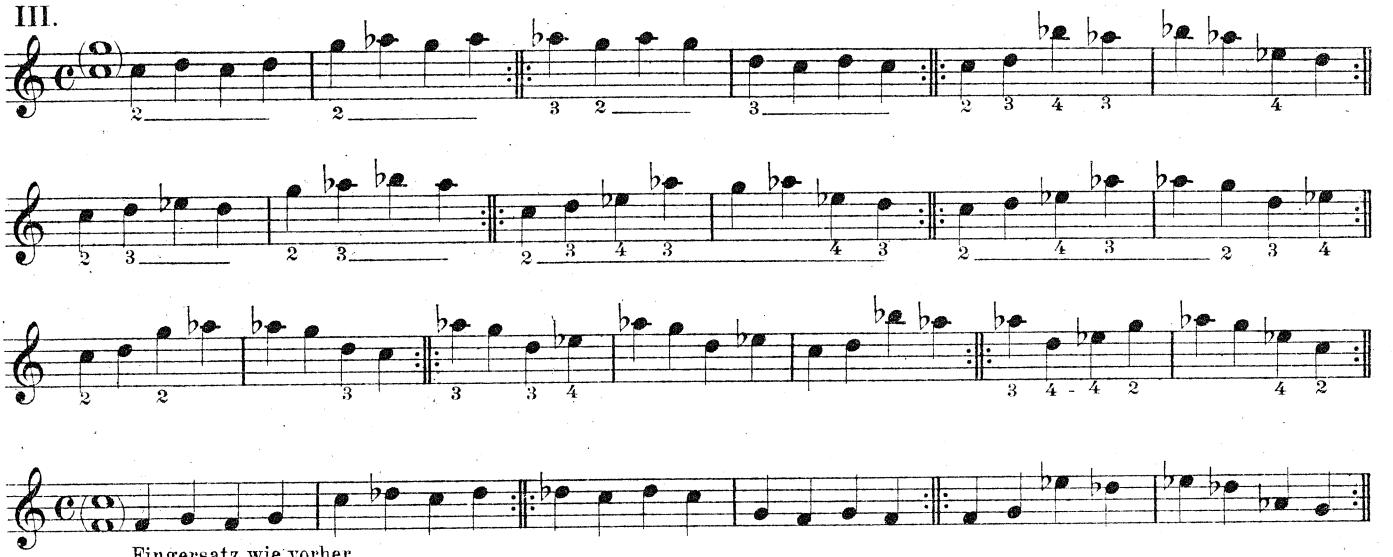
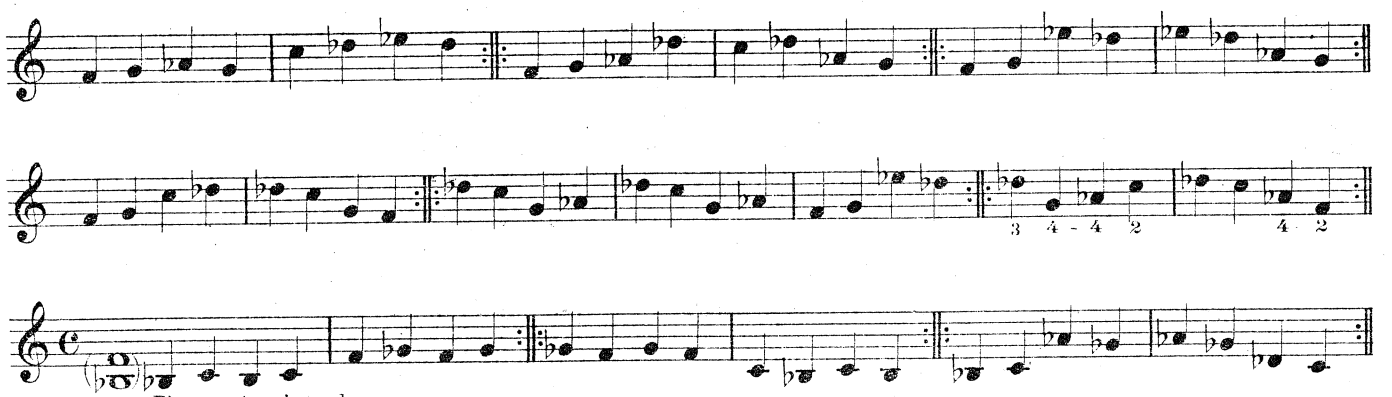
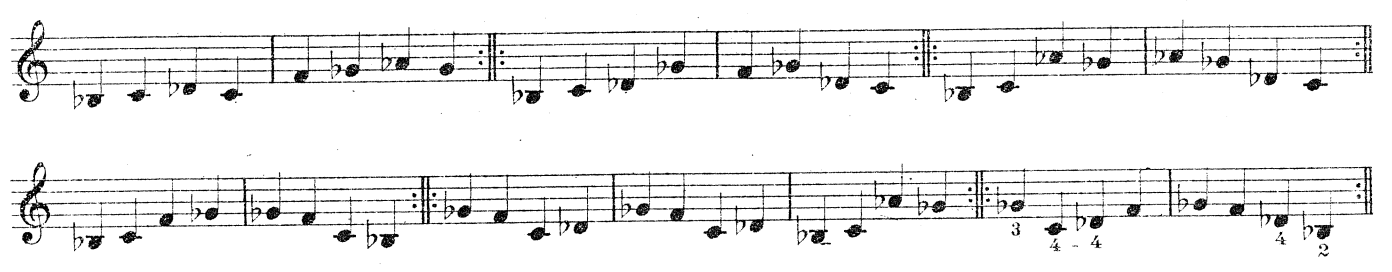


Fingersatz wie vorher.
*The same fingering as before.*
Doigté comme précédemment.



Fingersatz wie vorher.
*The same fingering as before.*
Doigté comme précédemment.



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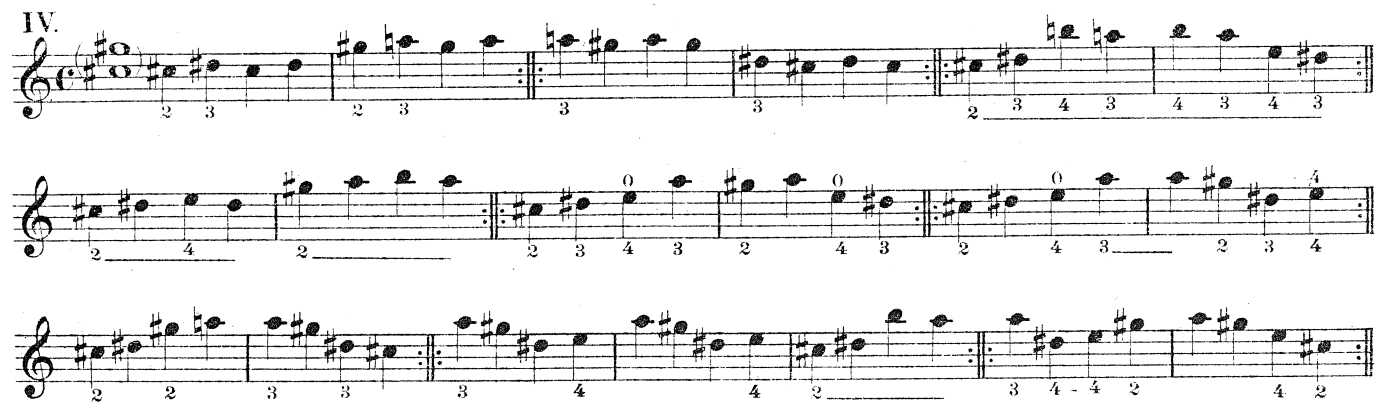
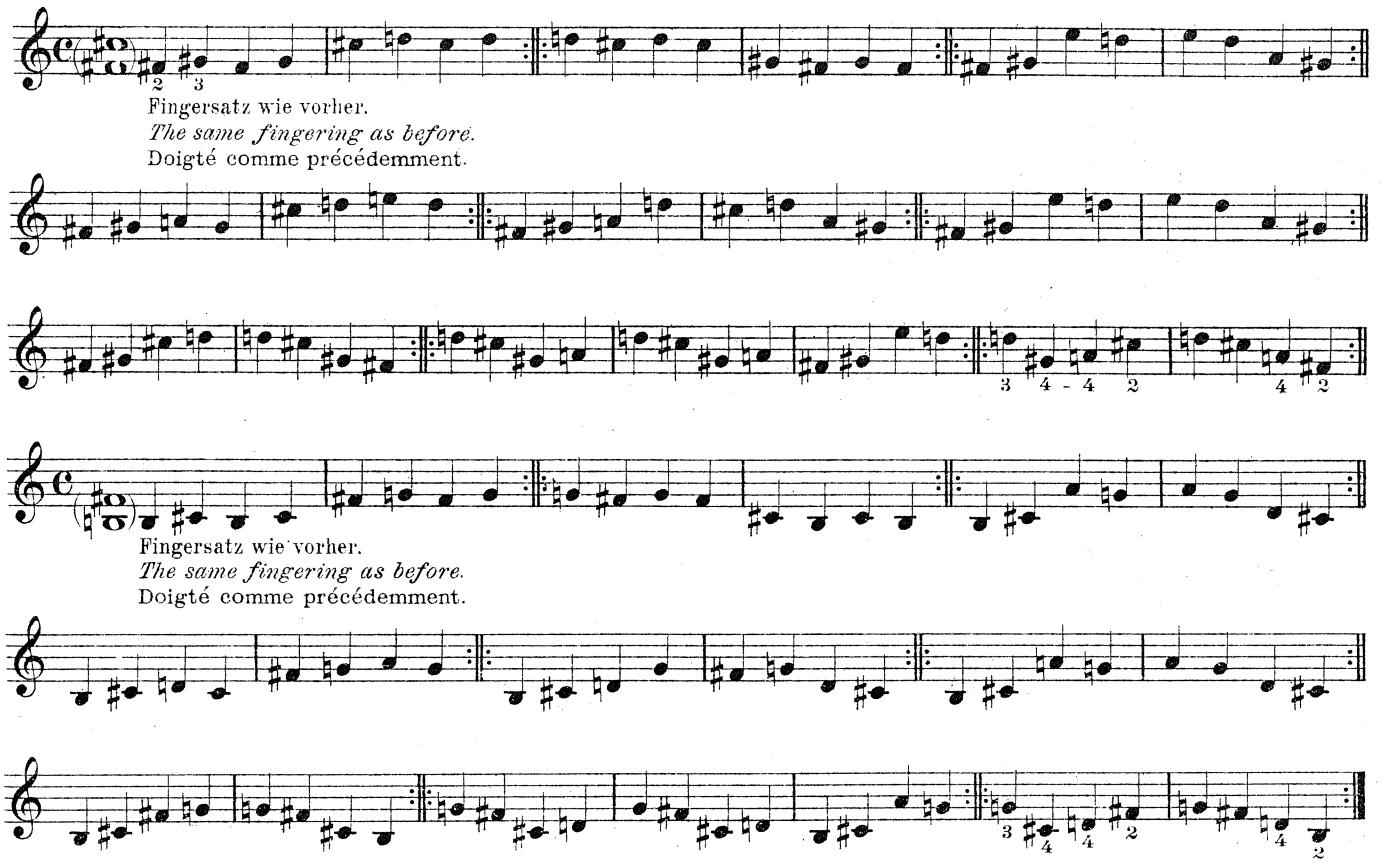




Fingersatz wie vorher.
*The same fingering as before.*
Doigté comme précédemment.







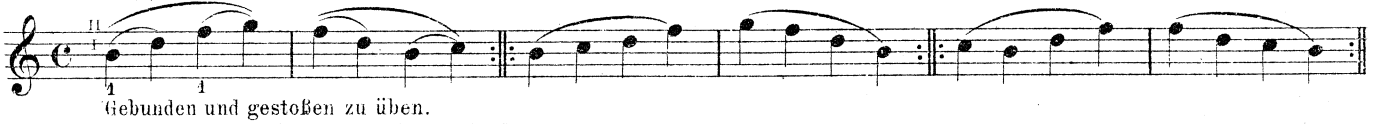
Fingersatz wie vorher.
*The same fingering as before.*
Doigté comme précédemment.



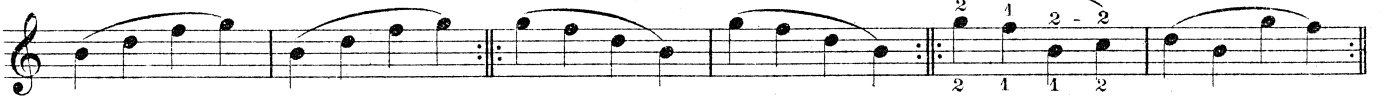


I. II.

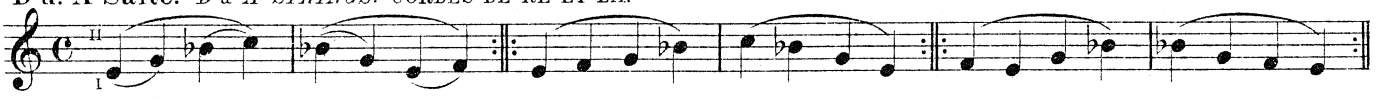
**A u. E Saite.** *A & E STRINGS.* CORDES DE LA ET MI.

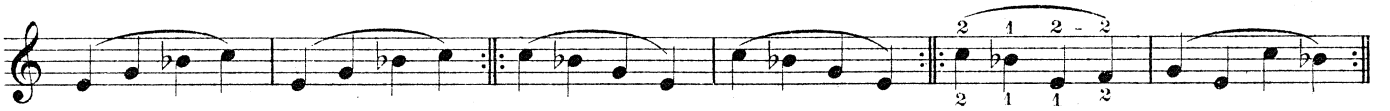


Gebunden und gestoßen zu üben.
*To be practised 'bound' and detached.*
A travailler lié et détaché.

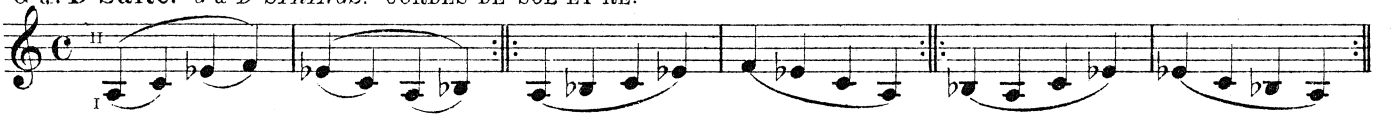


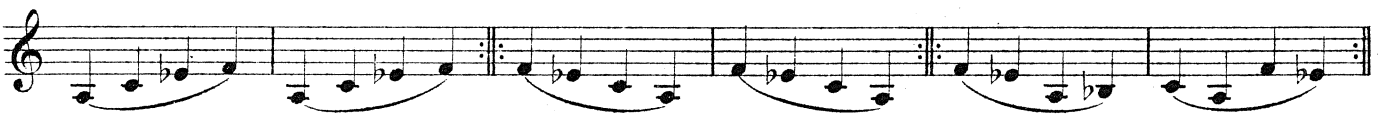
**D u. A Saite.** *D & A STRINGS.* CORDES DE RÉ ET LA.





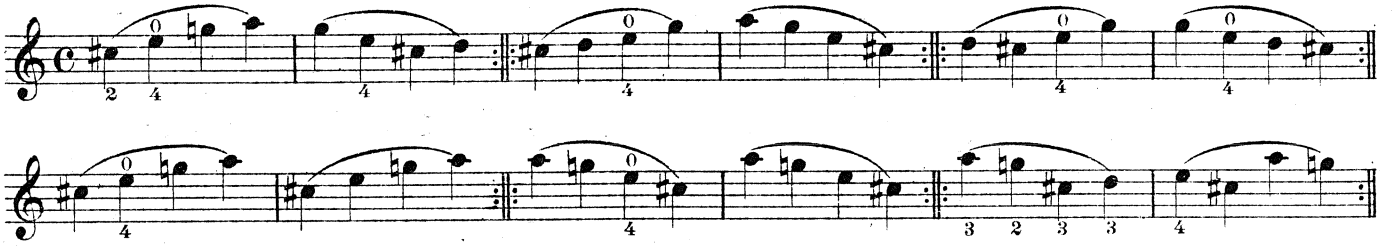
**G u. D Saite.** *G & D STRINGS.* CORDES DE SOL ET RÉ.



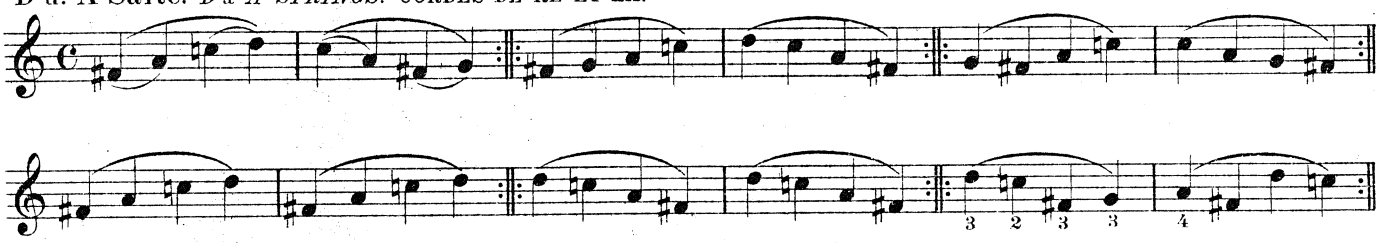


III.

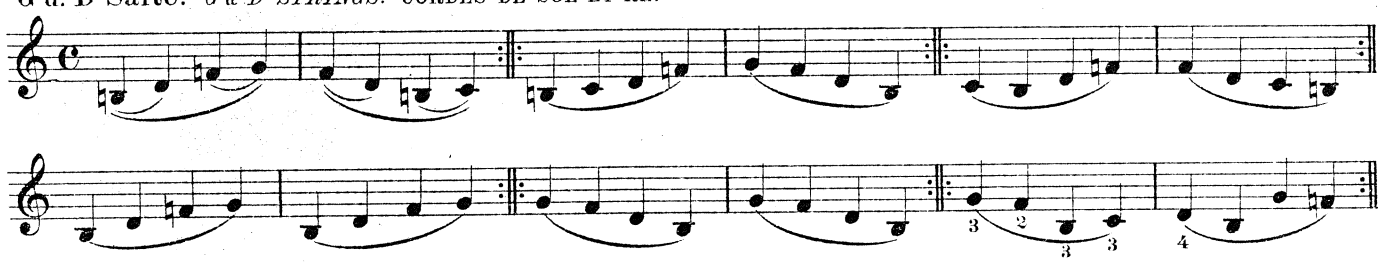
A u. E Saite. *A & E STRINGS.* CORDES DE LA ET MI.



D u. A Saite. *D & A STRINGS.* CORDES DE RÉ ET LA.

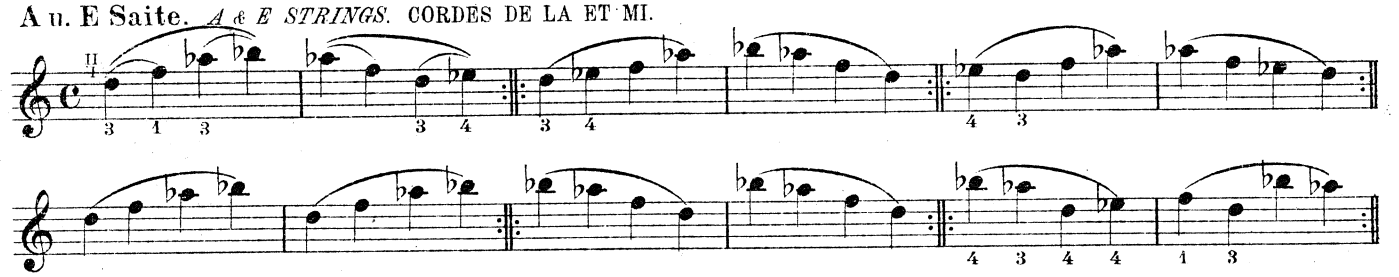


G u. D Saite. *G & D STRINGS.* CORDES DE SOL ET RÉ.

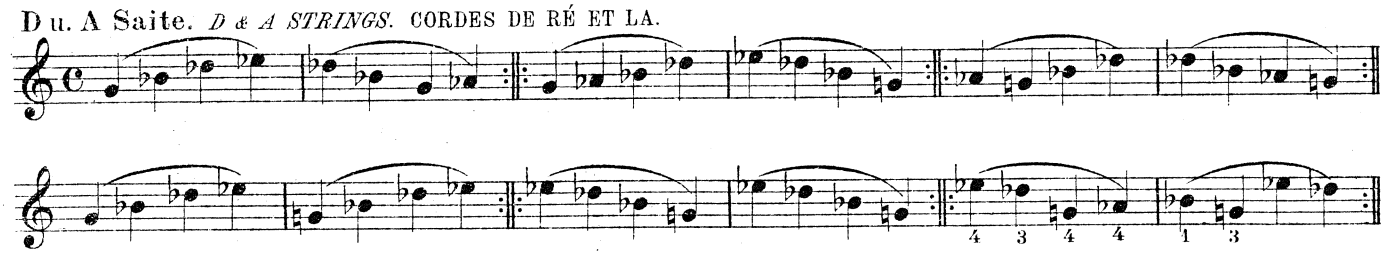


III.

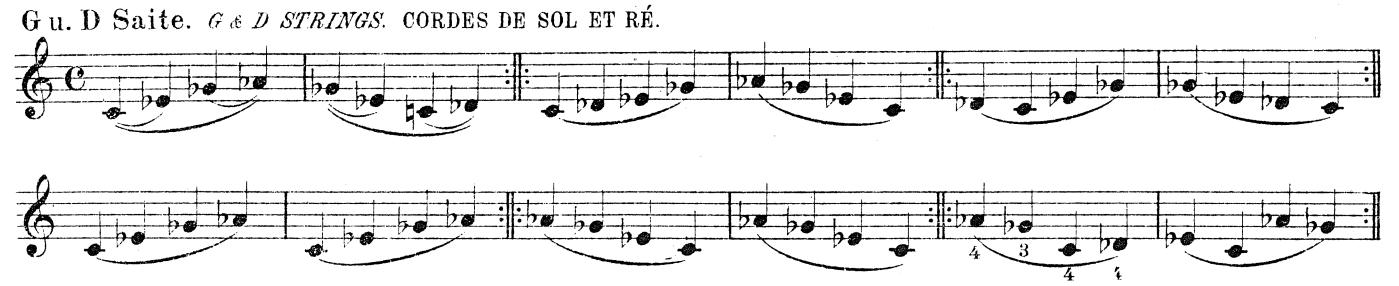
A u. E Saite. *A & E STRINGS.* CORDES DE LA ET MI.



D u. A Saite. *D & A STRINGS.* CORDES DE RÉ ET LA.

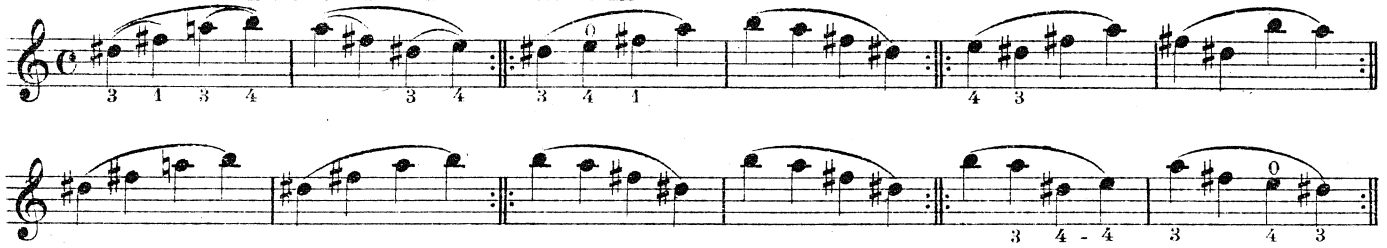


G u. D Saite. *G & D STRINGS.* CORDES DE SOL ET RÉ.

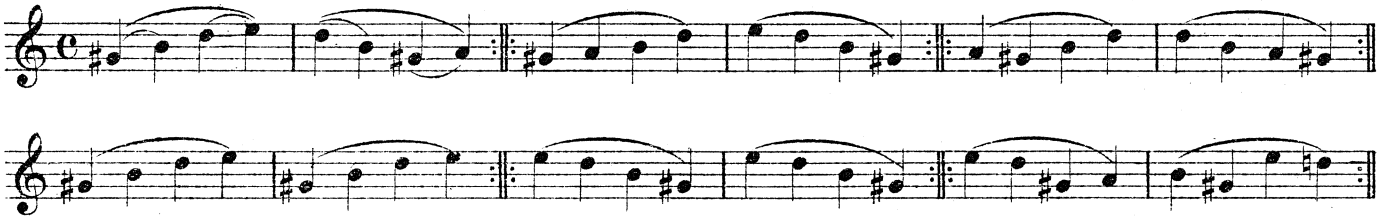


## IV.

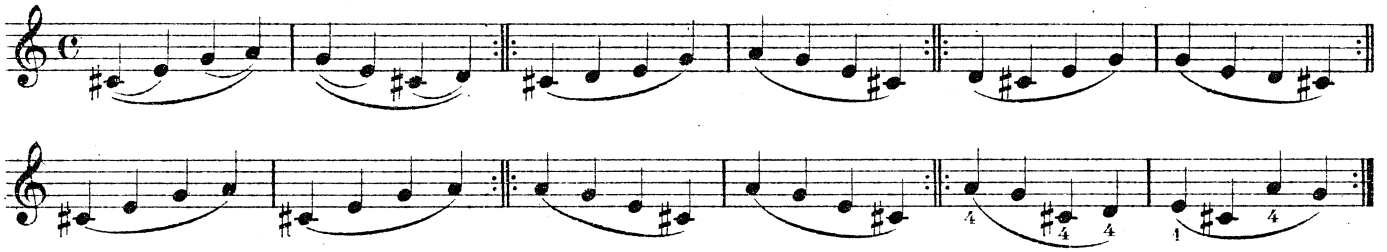
**A u. E Saite.** *A & E STRINGS.* CORDES DE LA ET MI.



**D u. A Saite.** *D & A STRINGS.* CORDES DE RÉ ET LA.

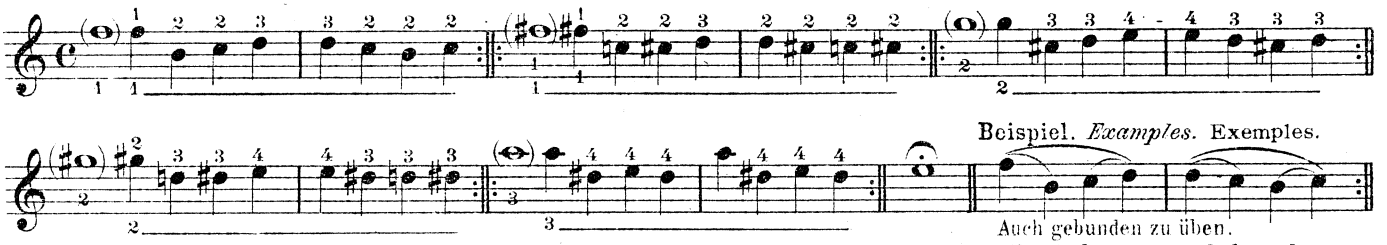


**G u. D Saite.** *G & D STRINGS.* CORDES DE SOL ET RÉ.



## III.

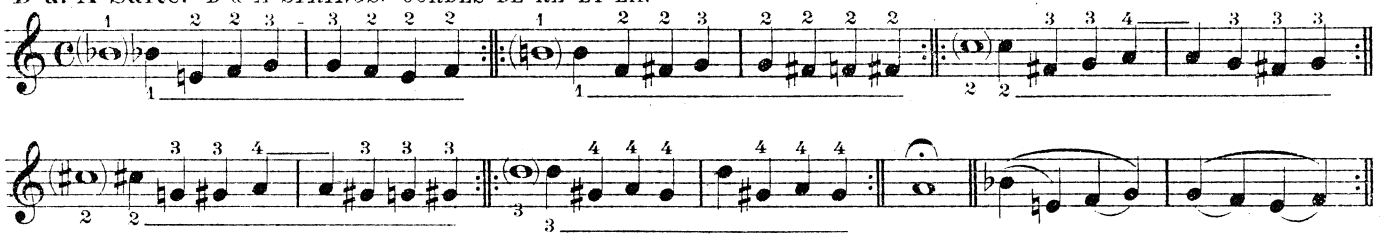
**E u. A Saite.** *E & A STRINGS.* CORDES DE MI ET LA.



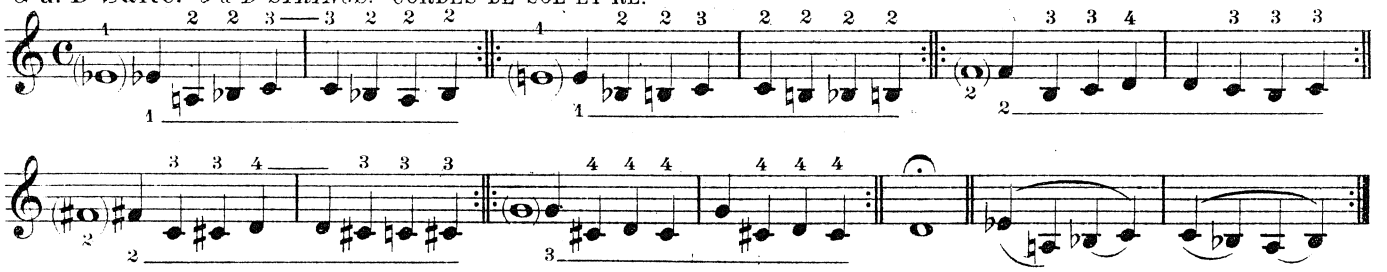
Beispiel. *Examples.* Exemples.

Auch gebunden zu üben.
*Also to be practised 'bound'.*
A travailler lié également.

**D u. A Saite.** *D & A STRINGS.* CORDES DE RÉ ET LA.



**G u. D Saite.** *G & D STRINGS.* CORDES DE SOL ET RÉ.



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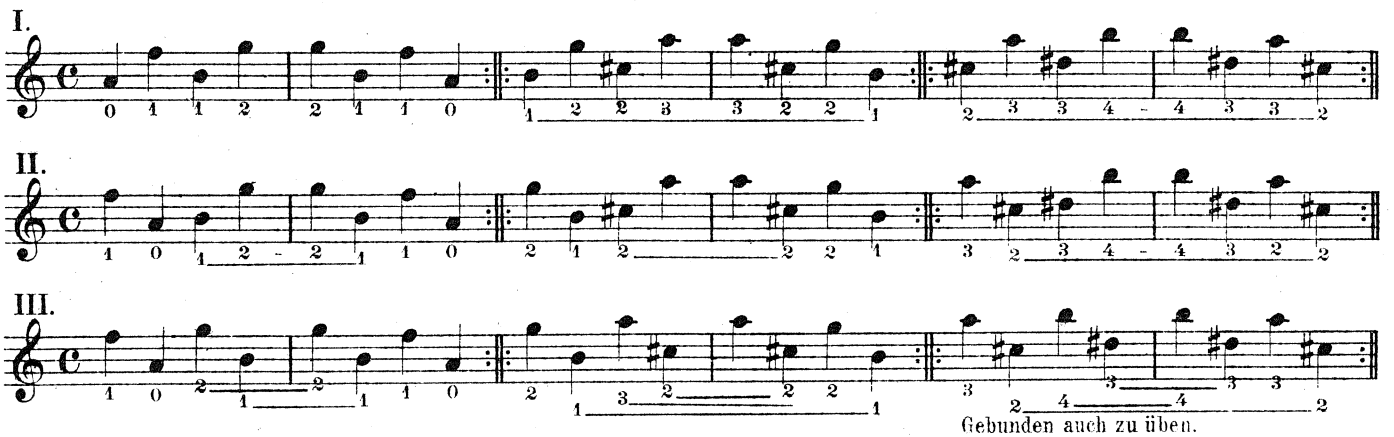
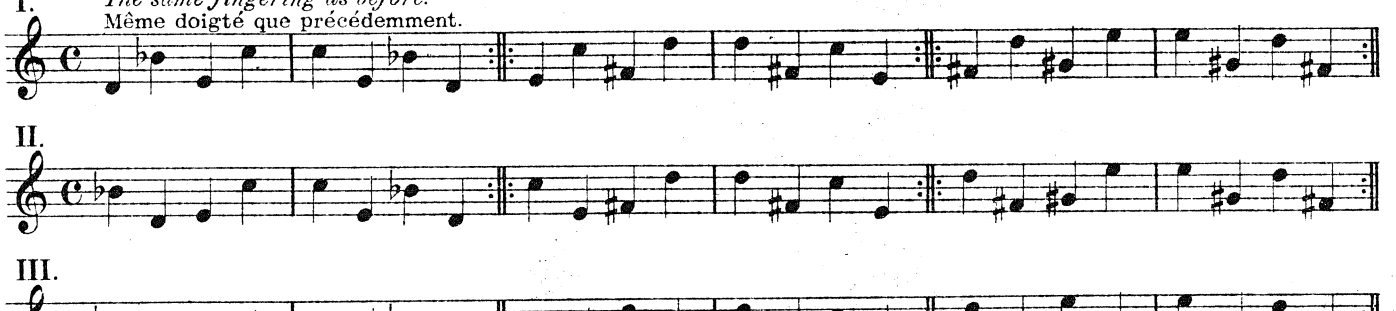
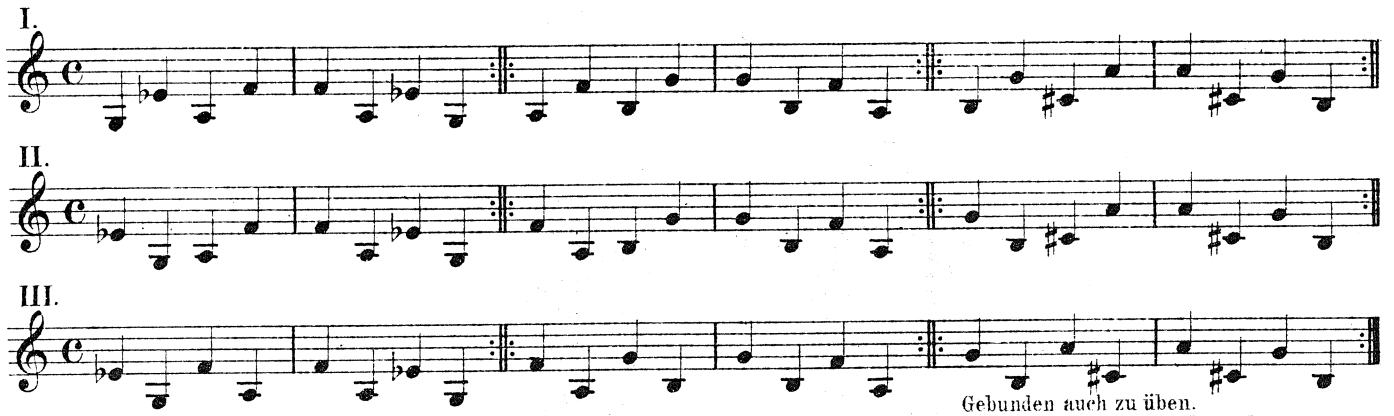



Gebunden auch zu üben.
*Also to be practised 'bound'.*
A travailler lié également.

Die gleichen Fingersätze wie vorher.
*The same fingering as before.*
Même doigté que précédemment.

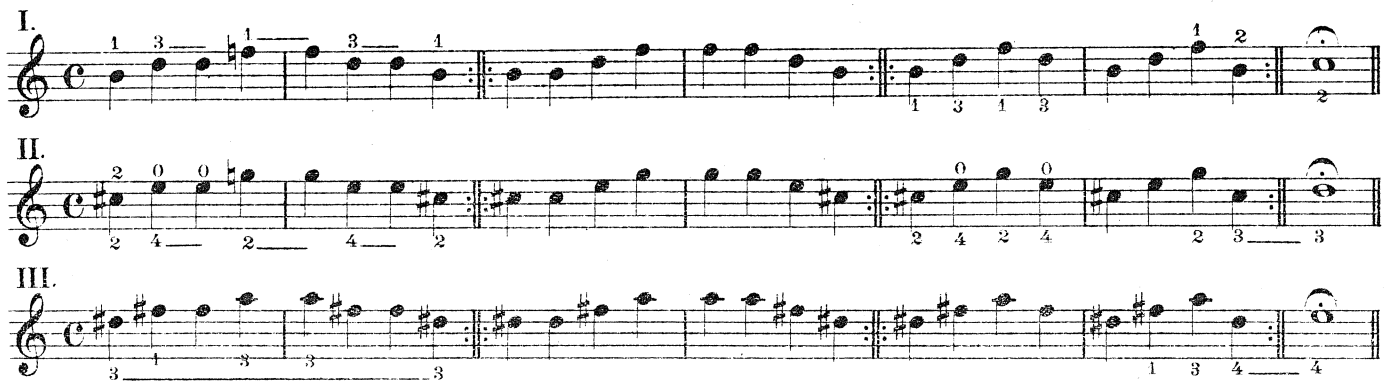



Gebunden auch zu üben.
*Also to be practised 'bound'.*
A travailler lié également.

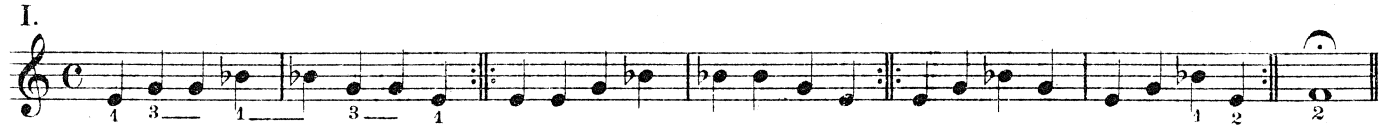



Gebunden auch zu üben.
*Also to be practised 'bound'.*
A travailler lié également.

## V.



I.



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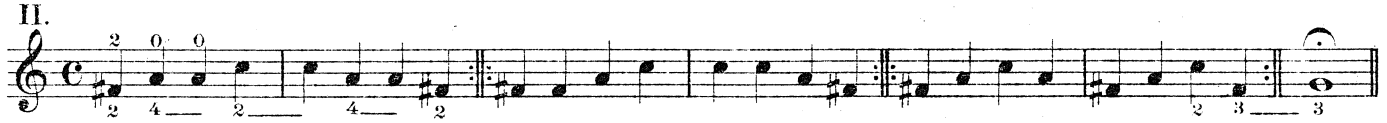

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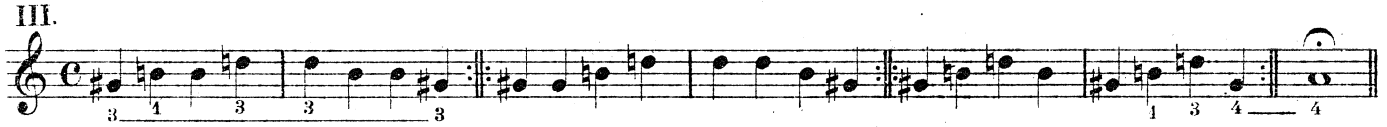
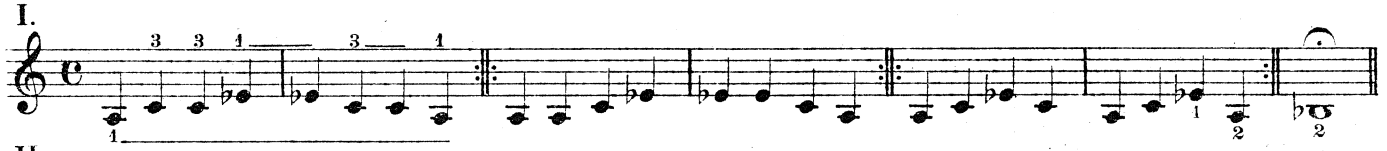


I.



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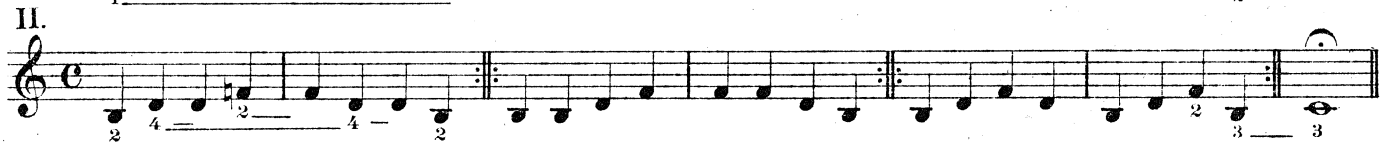

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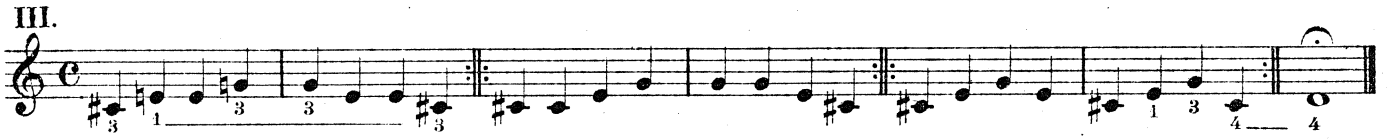


## VI. Die melodische Molltonleiter.

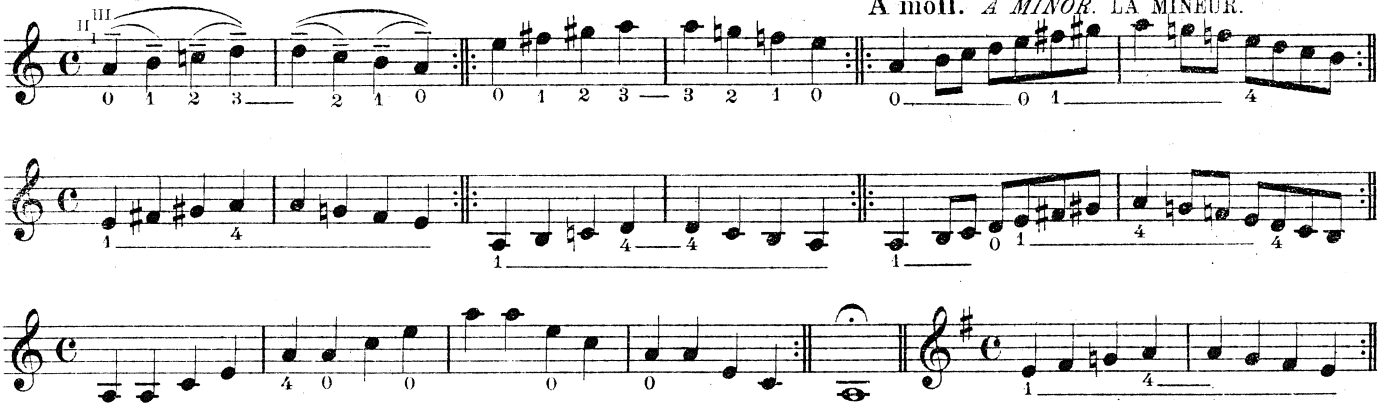
*VI. THE MELODIC MINOR SCALE.*

VI. GAMME MINEURE MÉLODIQUE.

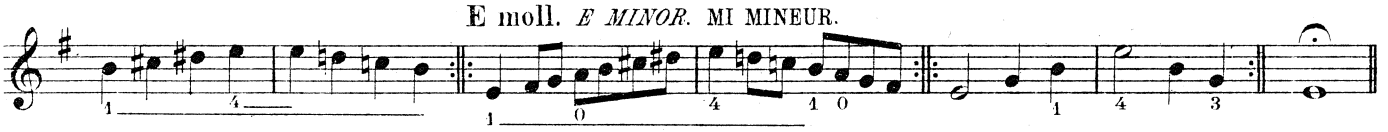
Vorübung. *PRELIMINARY EXERCISE.* EXERCICE PRÉLIMINAIRE.

Gestoßen und gebunden zu üben.
*To be practised detached and bound.*
A travailler lié et détaché.

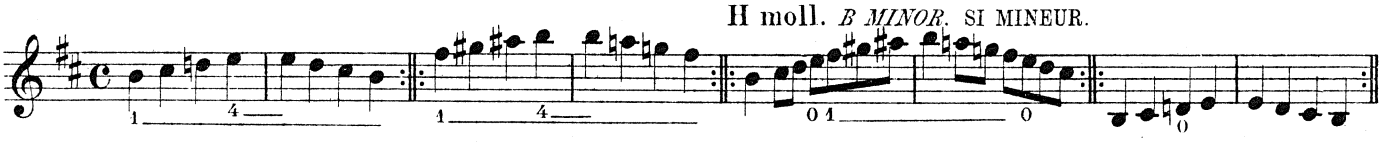
A moll. *A MINOR.* LA MINEUR.

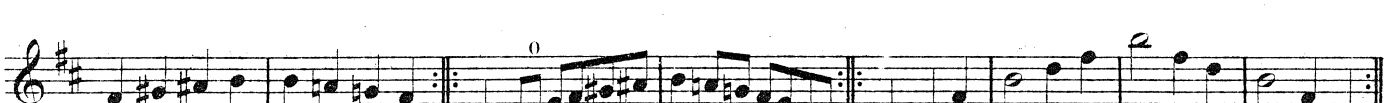


E moll. *E MINOR.* MI MINEUR.

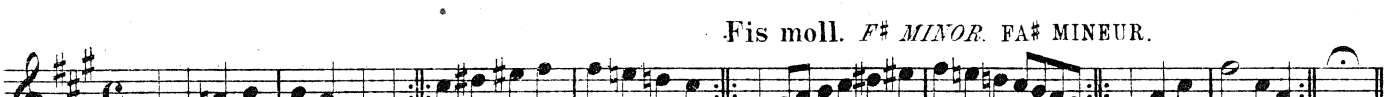


H moll. *B MINOR.* SI MINEUR.

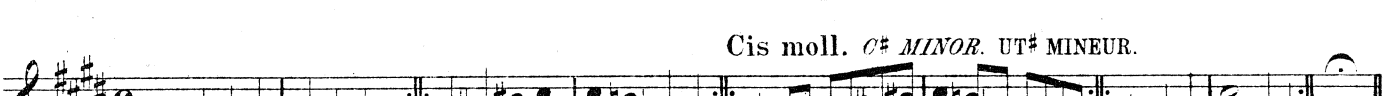




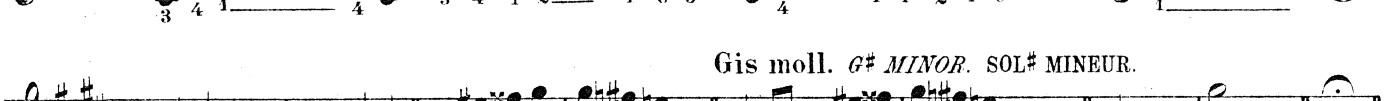
Fis moll. *F♯ MINOR.* FA♯ MINEUR.



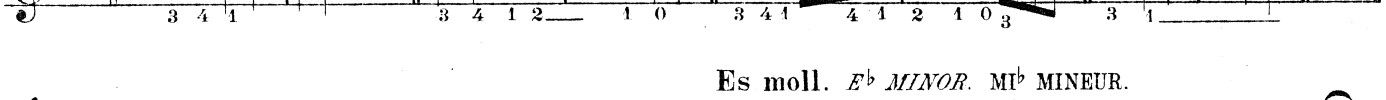
Cis moll. *C♯ MINOR.* UT♯ MINEUR.



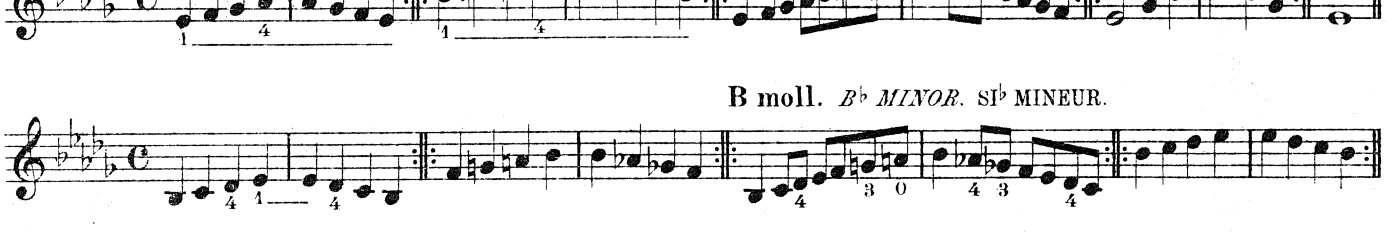
Gis moll. *G♯ MINOR.* SOL♯ MINEUR.



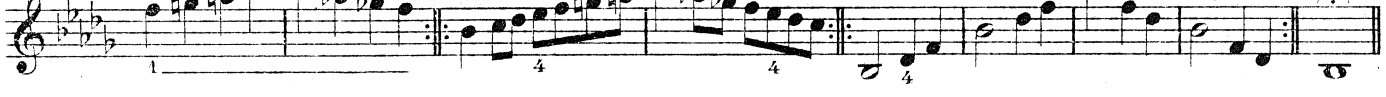
Es moll. *E♭ MINOR.* MI♭ MINEUR.



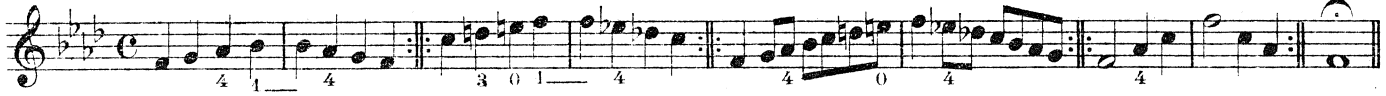
B moll. *B♭ MINOR.* SI♭ MINEUR.



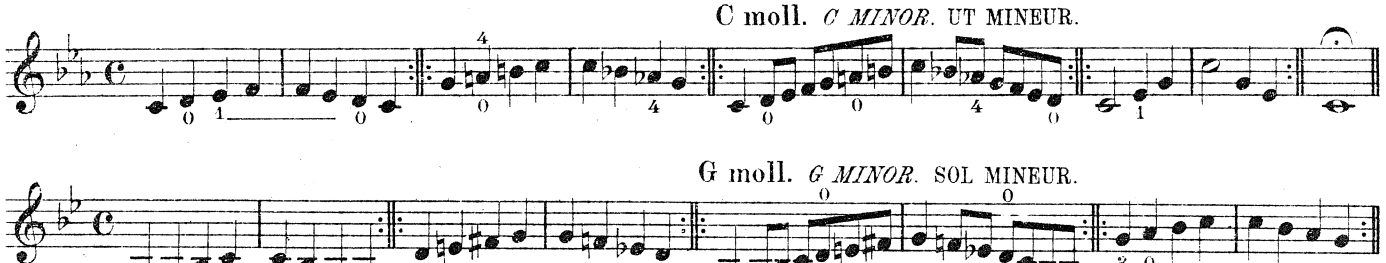
F moll. *F MINOR.* FA MINEUR.



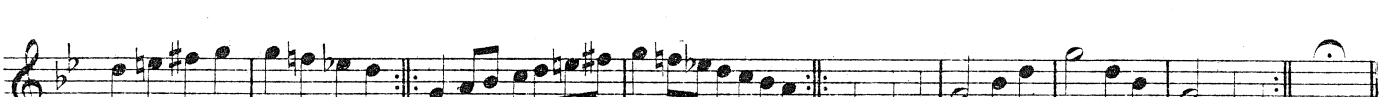
C moll. *C MINOR.* UT MINEUR.



G moll. *G MINOR.* SOL MINEUR.

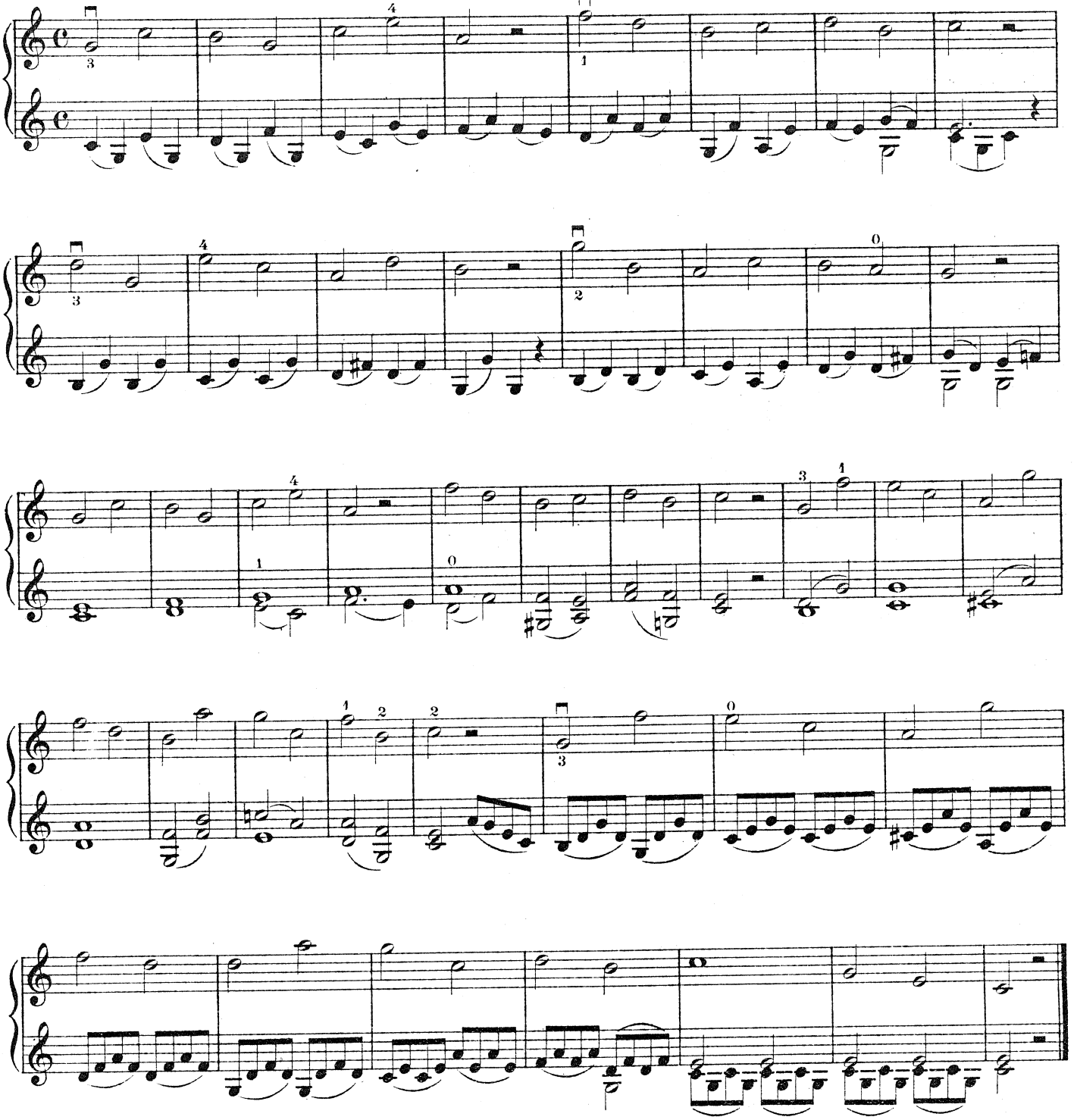


D moll. *D MINOR.* RÉ MINEUR.



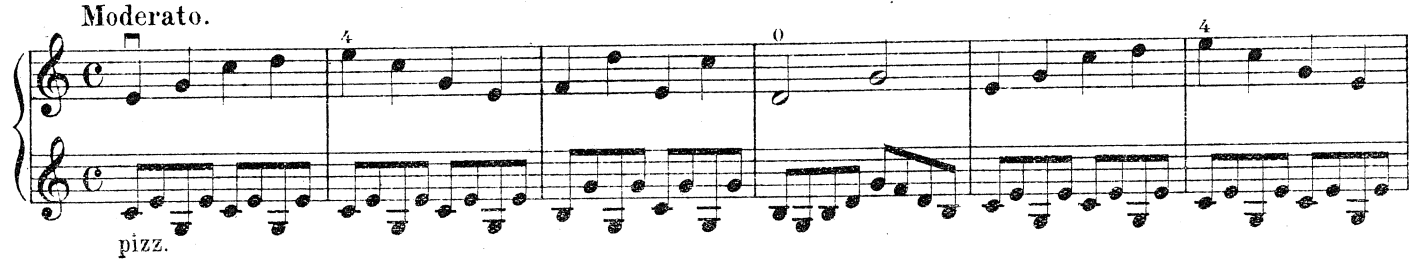
## Melodie. *MELODY (moderato) after Bériot.* MÉLODIE (moderato) d'après De Bériot.

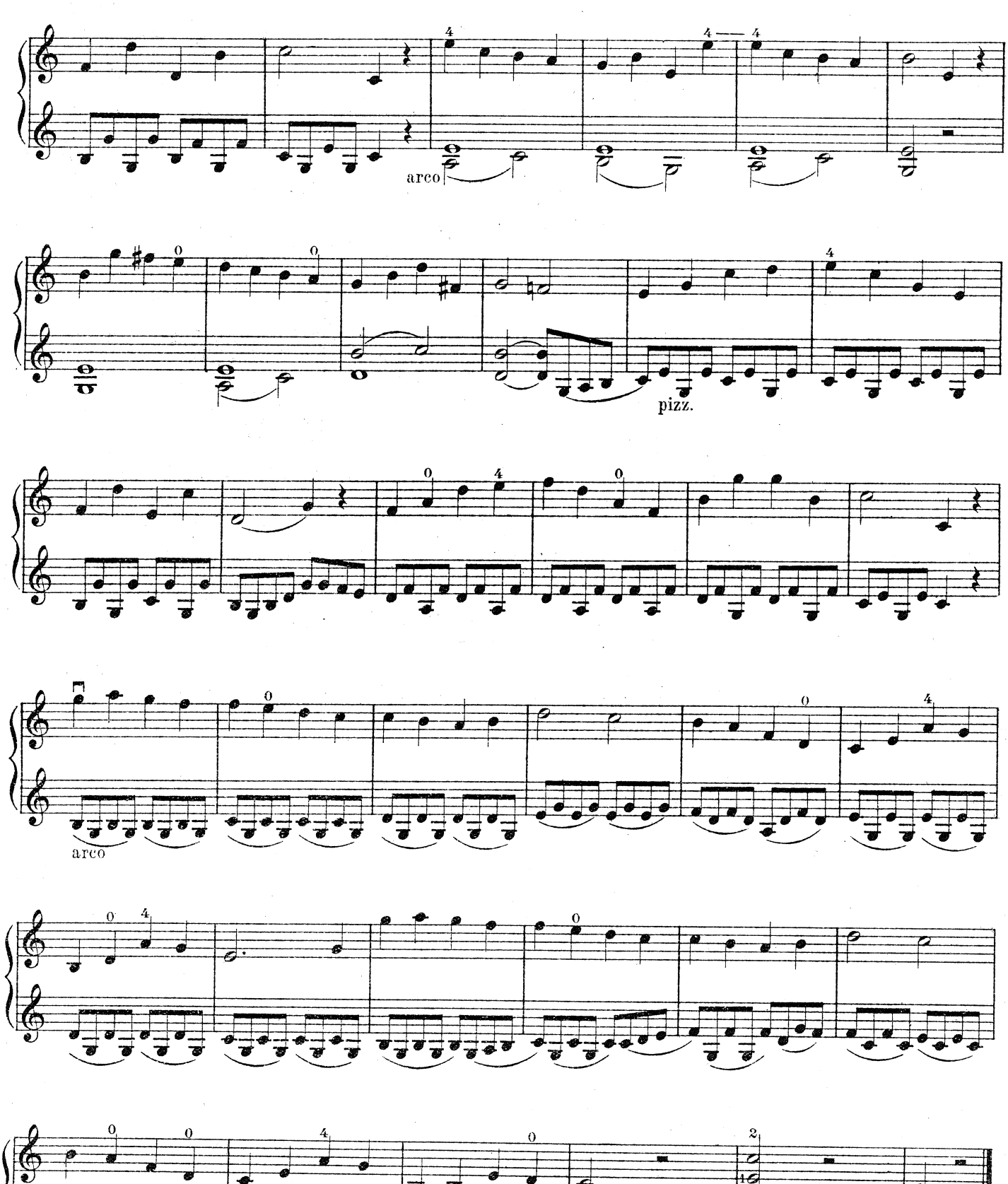
**Moderato.** (nach Bériot).



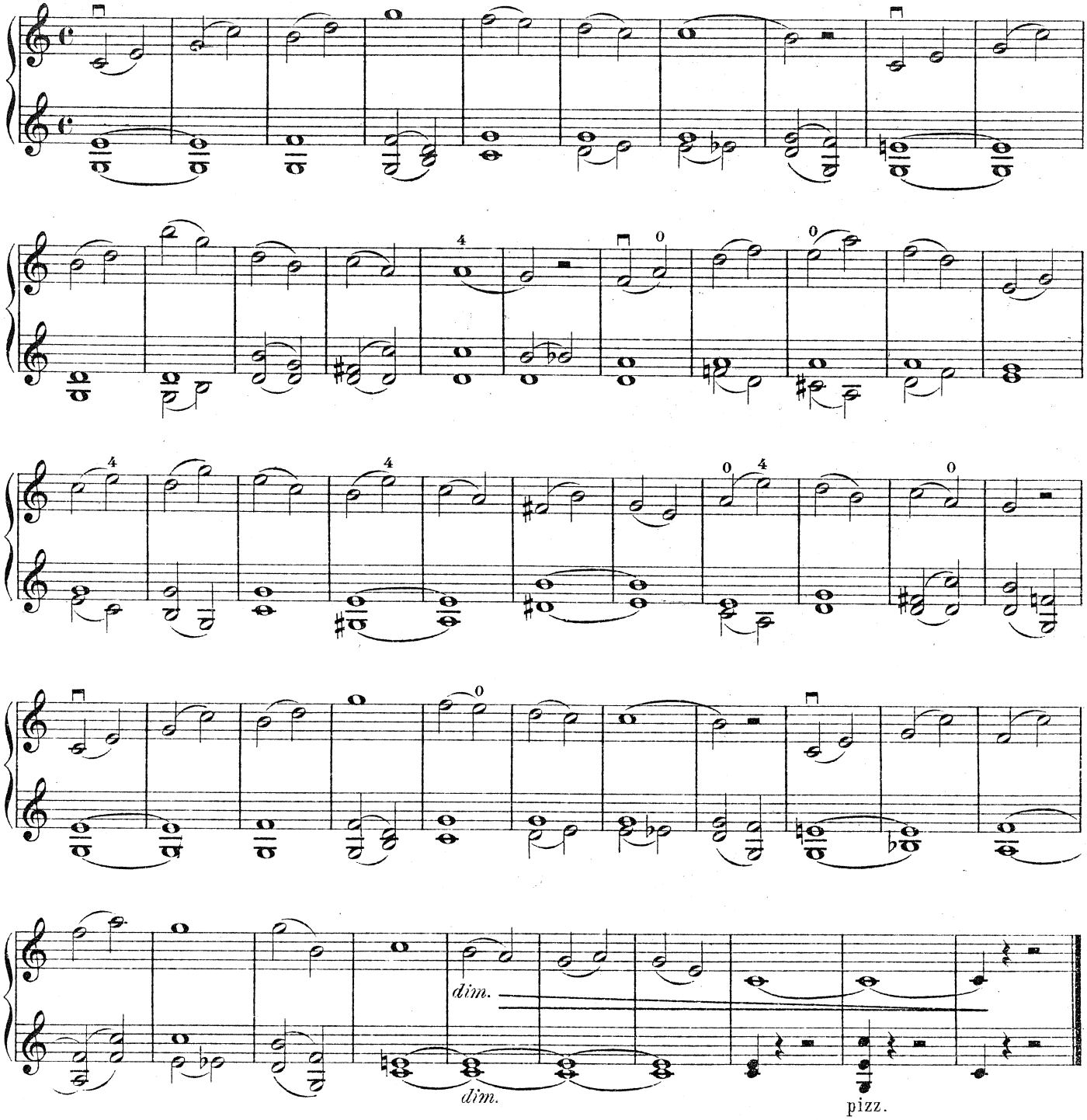
## Melodie. *MELODY.* MÉLODIE.

**Moderato.**



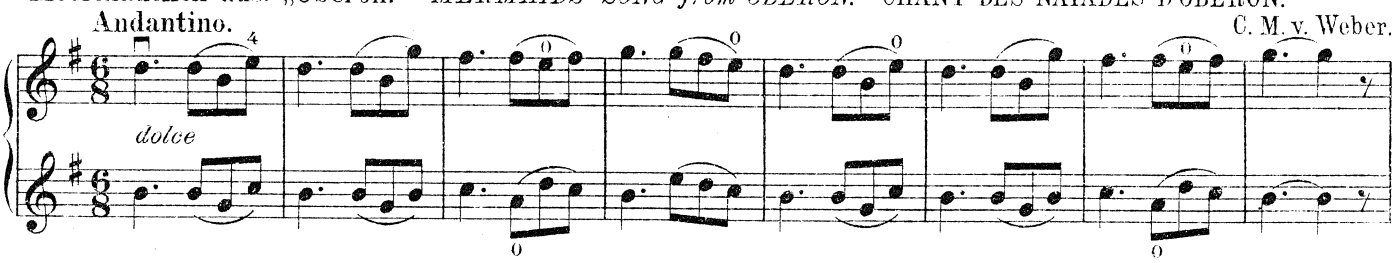

arco
pizz.
arco

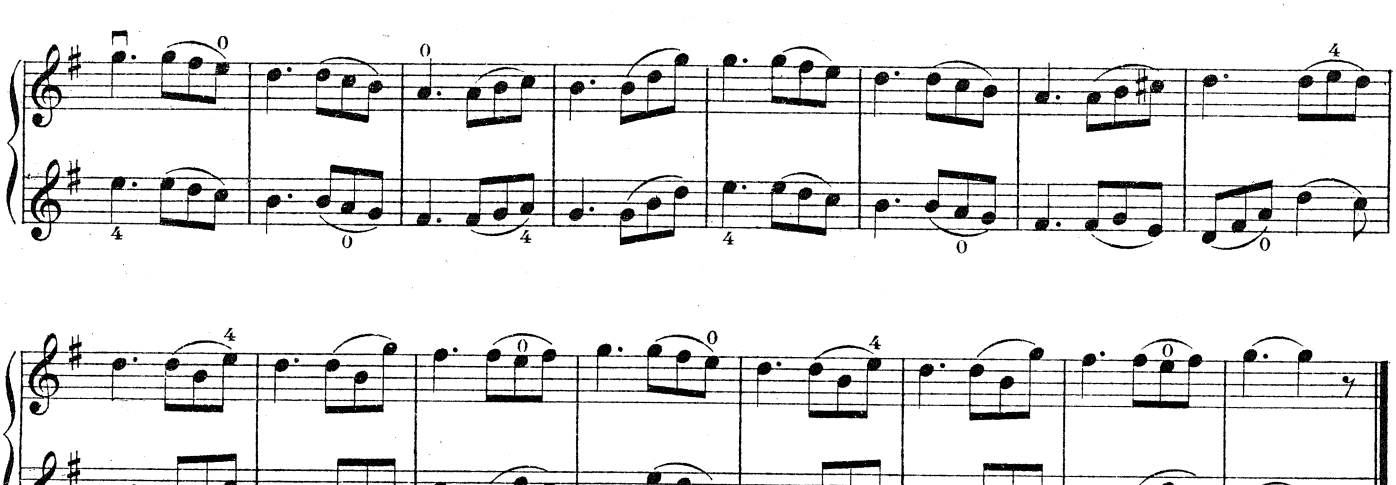
**Andante.** 𝅗𝅥=96 Einübung im Zeitmaß. 𝅗𝅥 𝅗𝅥 Richtige Ausführung im Zeitmaß.
𝅗𝅥=96 *Exercise to teach playing in time.* 𝅗𝅥 𝅗𝅥 *Correct playing in time.*
𝅗𝅥=96 Etude de tempo. 𝅗𝅥 𝅗𝅥 Interprétation correcte du tempo.




Meermädchen aus: „Oberon." *MERMAIDS' SONG from OBERON.* CHANT DES NAÏADES D'OBÉRON.

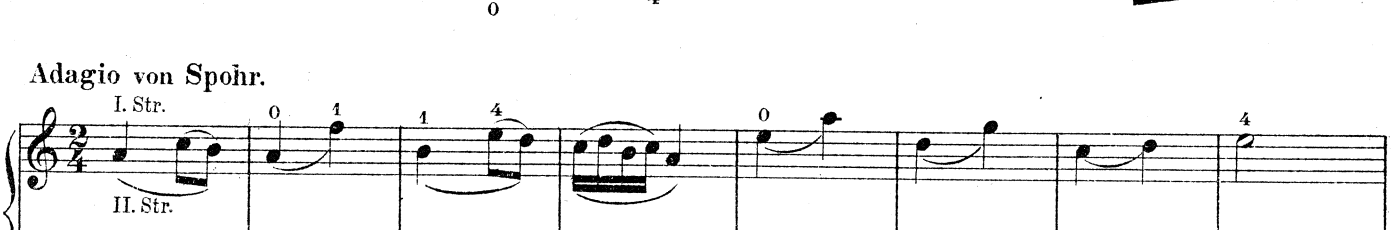
Andantino. C. M. v. Weber.

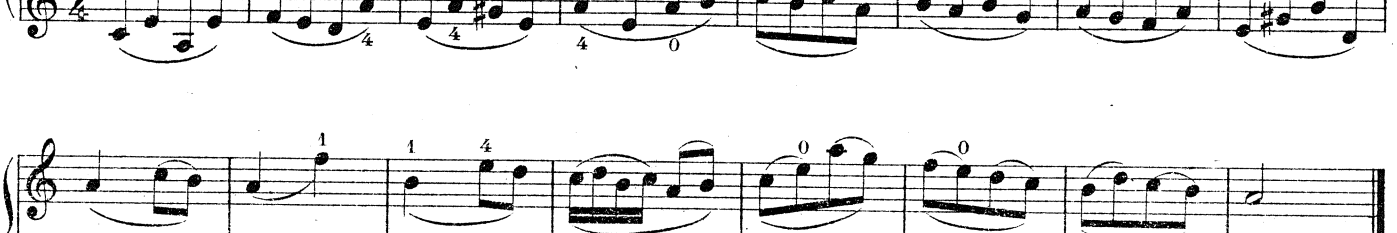




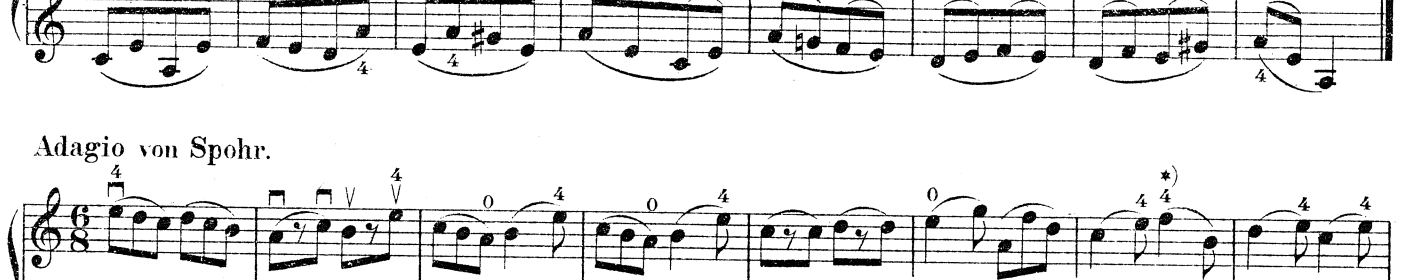


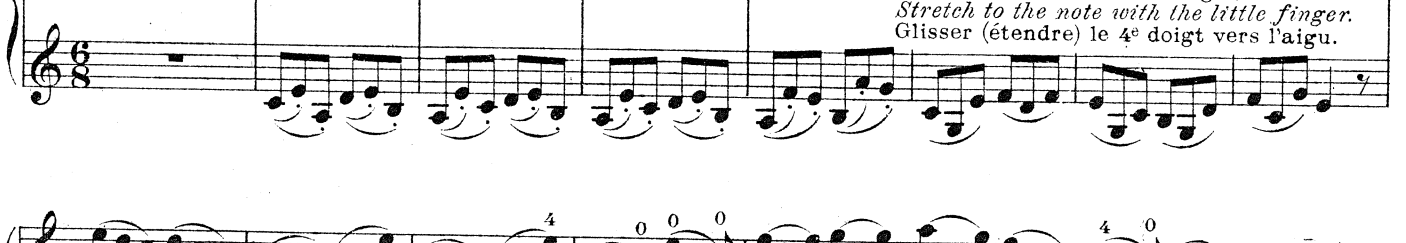
Adagio von Spohr.



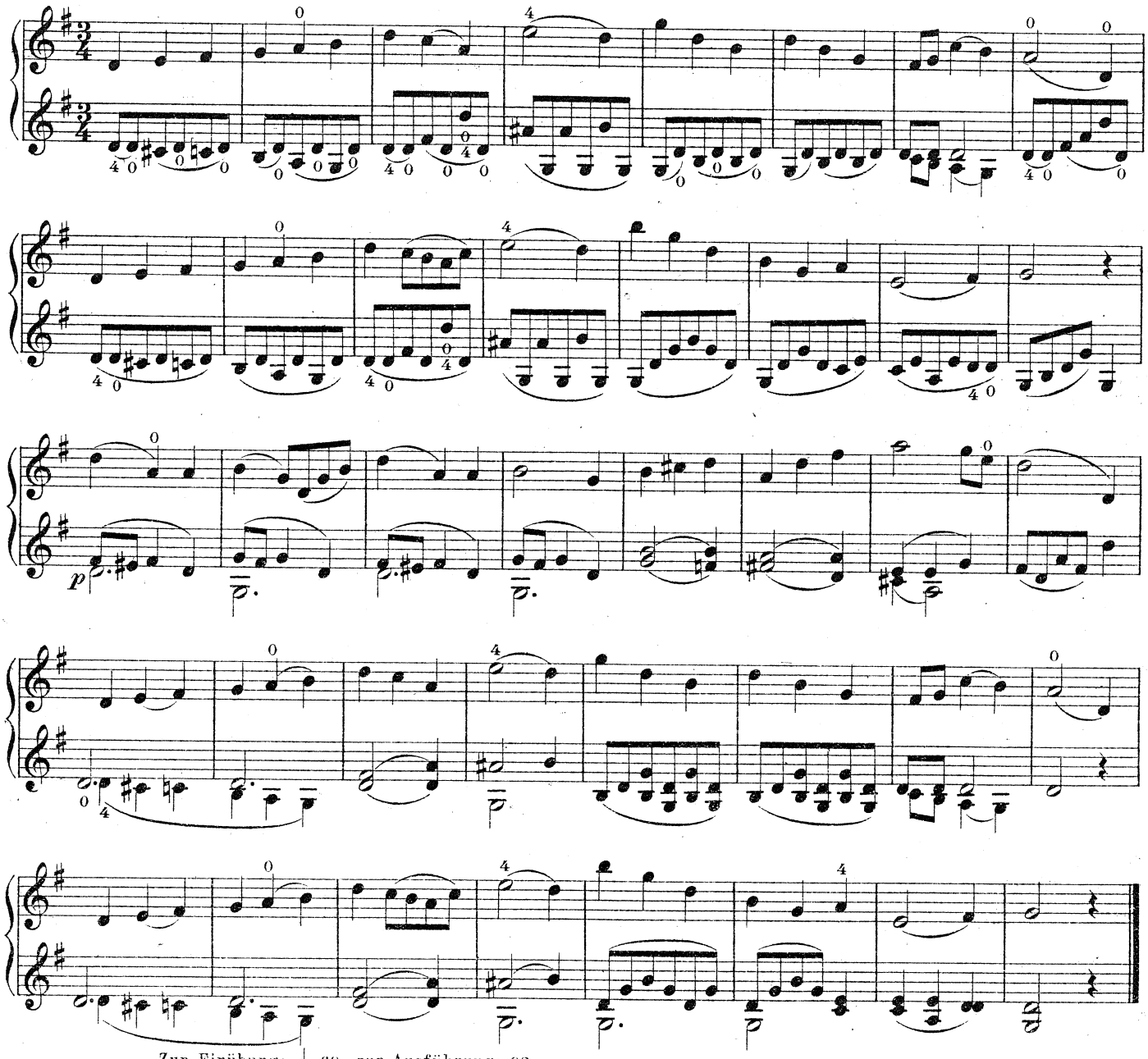



Adagio von Spohr.



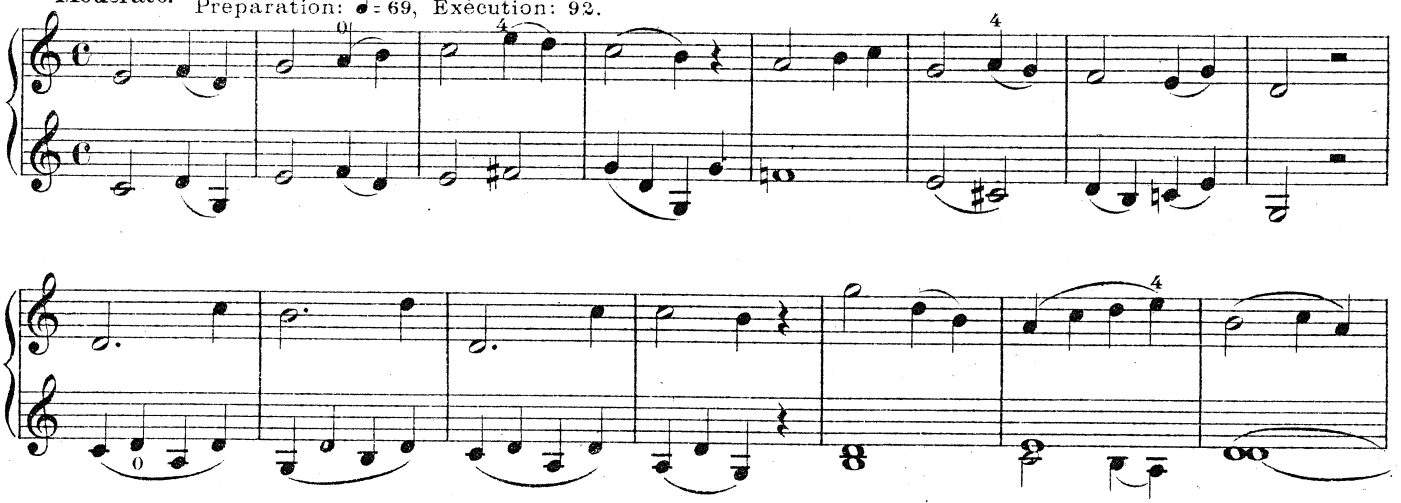



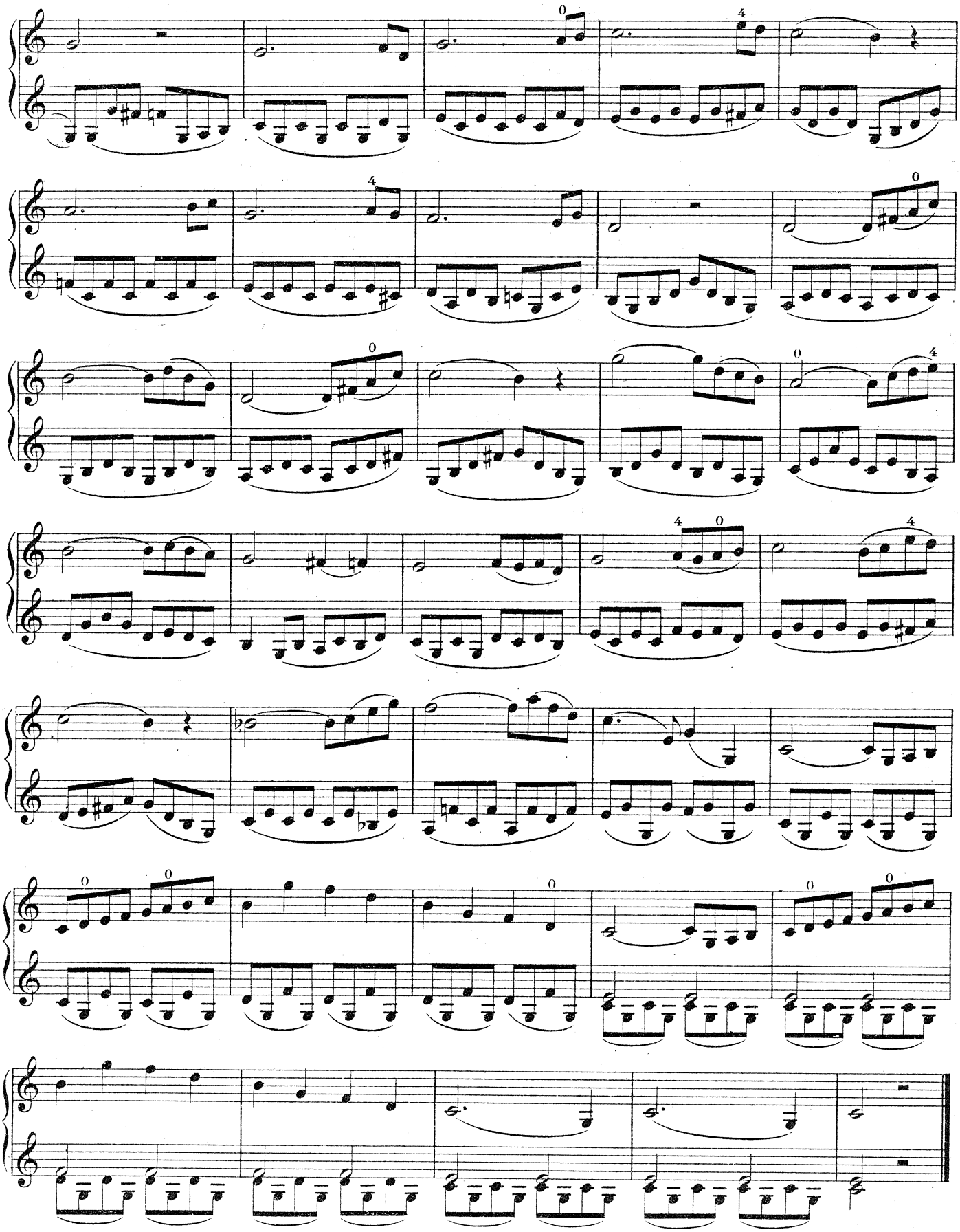
Andantino. (nach Bériot).




Zur Einübung: ♩ = 69, zur Ausführung: 92.
*To be practised:* ♩ = 69, *for actual performance:* 92.
Préparation: ♩ = 69, Exécution: 92.

Moderato.





Zur weiteren Anregung des Schülers empfehle ich meine „Melodienschule." Heft I und II, bei C. F. Kahnt Nachfolger, Leipzig.

*I would recommend my "School of Melodies," Part I and II, published by C. F. Kahnt Nachfolger, Leipzig, as a means of encouraging and stimulating the pupil in his studies.*

Pour le développement musical ultérieur de l'élève, je crois pouvoir recommander ici mon „Ecole de la Mélodie," cah. I et II, chez C. F. Kahnt Nachfolger, Leipzig.

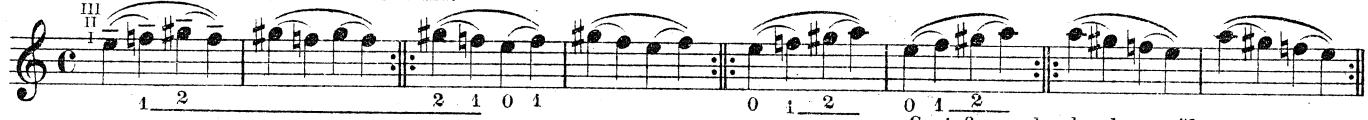
# Übungen für die übermäßige Sekunde, auf einer Saite.

*EXERCISES ON THE AUGMENTED SECOND, ON ONE STRING.*

INTERVALLE DE SECONDE AUGMENTÉE SUR UNE CORDE.

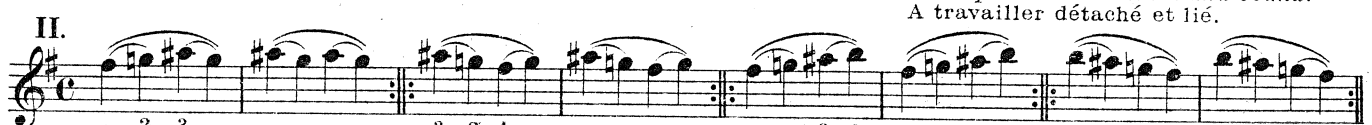
I.

**E Saite.** *E STRING.* CORDE DE MI.

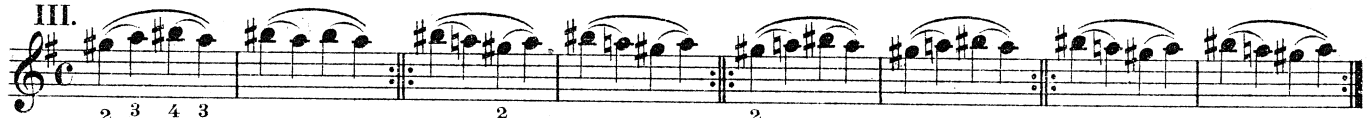


Gestoßen und gebunden zu üben.
*To be practised detached and bound.*
A travailler détaché et lié.

II.

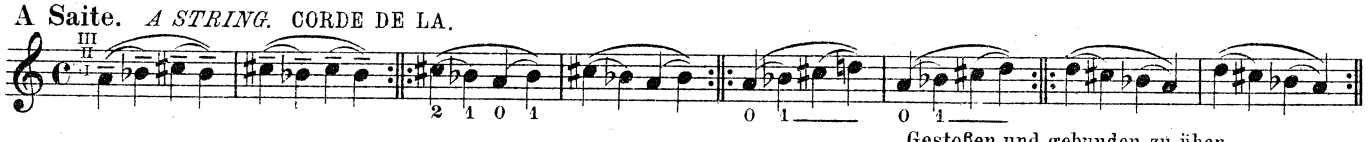


III.



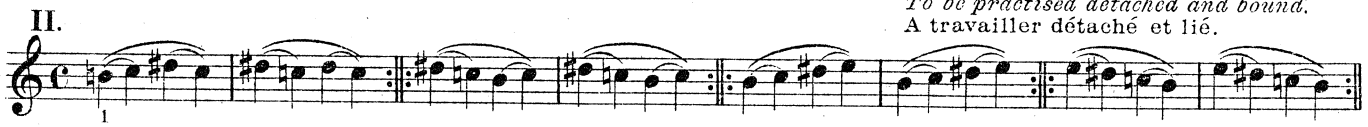
I.

**A Saite.** *A STRING.* CORDE DE LA.

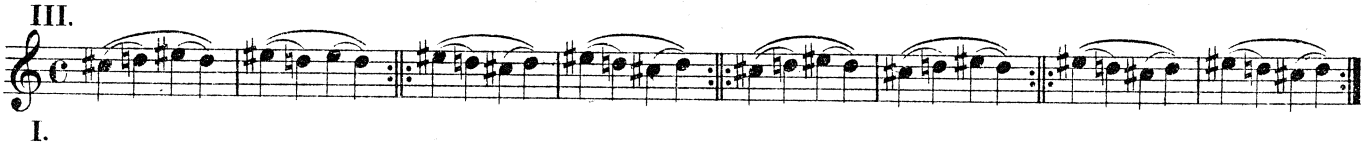


Gestoßen und gebunden zu üben.
*To be practised detached and bound.*
A travailler détaché et lié.

II.

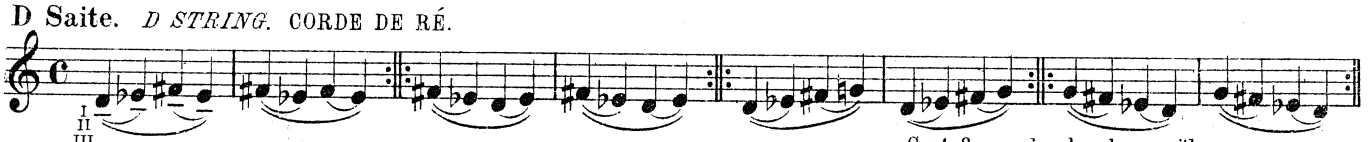


III.



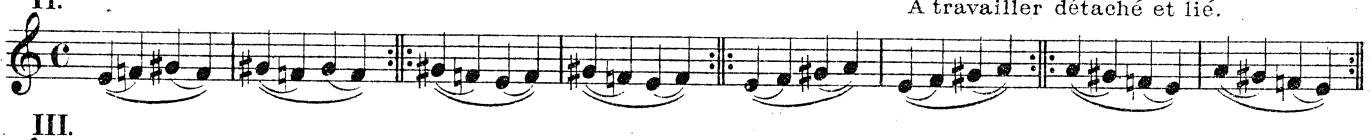
I.

**D Saite.** *D STRING.* CORDE DE RÉ.

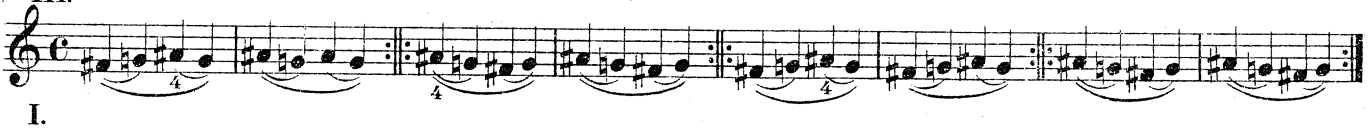


Gestoßen und gebunden zu üben.
*To be practised detached and bound.*
A travailler détaché et lié.

II.

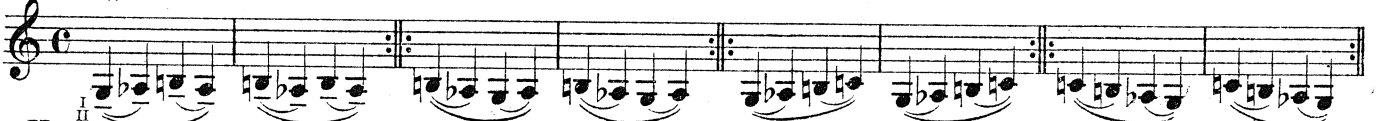


III.

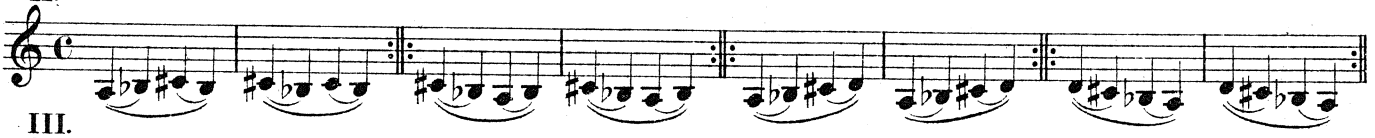


I.

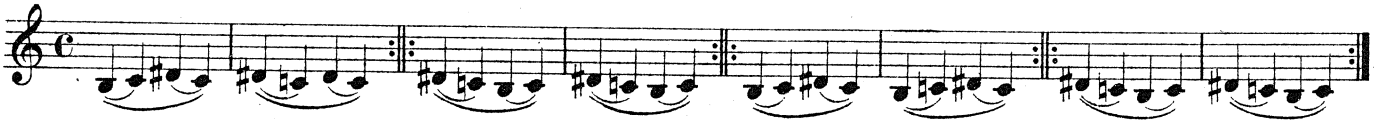
**G Saite.** *G STRING.* CORDE DE SOL.



II.



III.

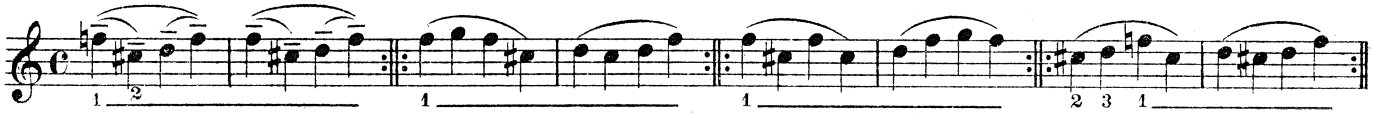


## Der übermäßige Sekundengriff von der einen zur andern Saite.

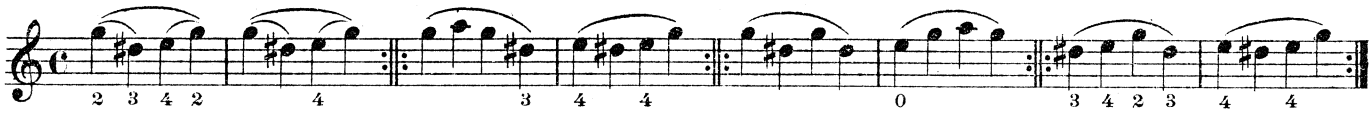
*HOW TO STOP THE AUGMENTED SECOND FROM ONE STRING TO THE OTHER.*

INTERVALLE DE SECONDE AUGMENTÉE D'UNE CORDE À L'AUTRE.

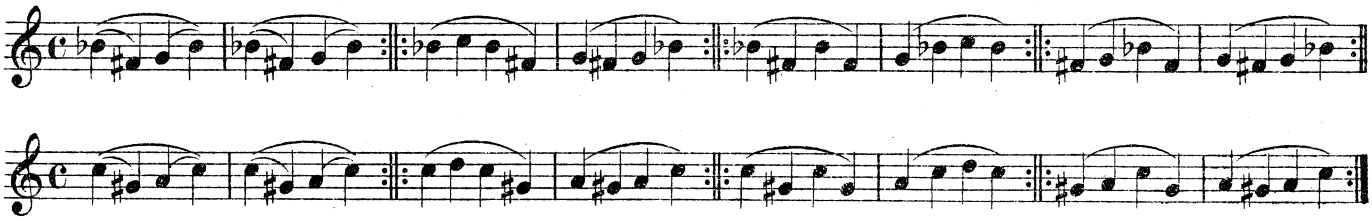
**E und A Saite.** *E and A STRINGS.* CORDES DE MI et LA.



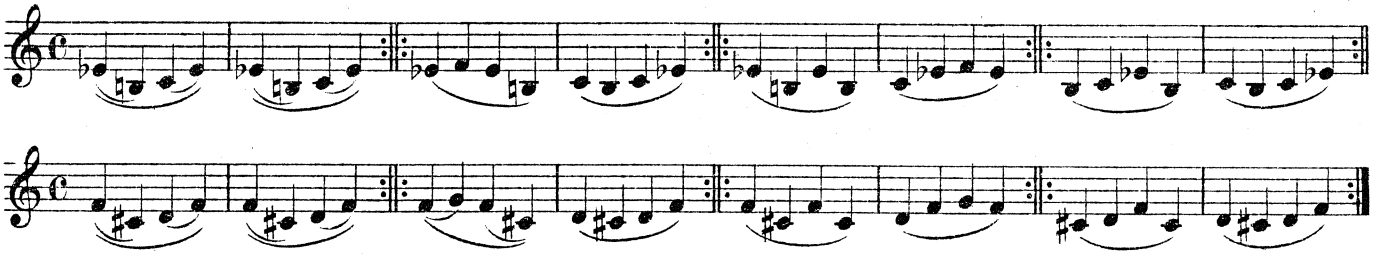
Gestoßen und gebunden zu üben.
*To be practised bound and detached.*
A travailler lié et détaché.



**A und D Saite.** *A and D STRINGS.* CORDES DE LA et RÉ.



**D und G Saite.** *D and G STRINGS.* CORDES DE RÉ et SOL.

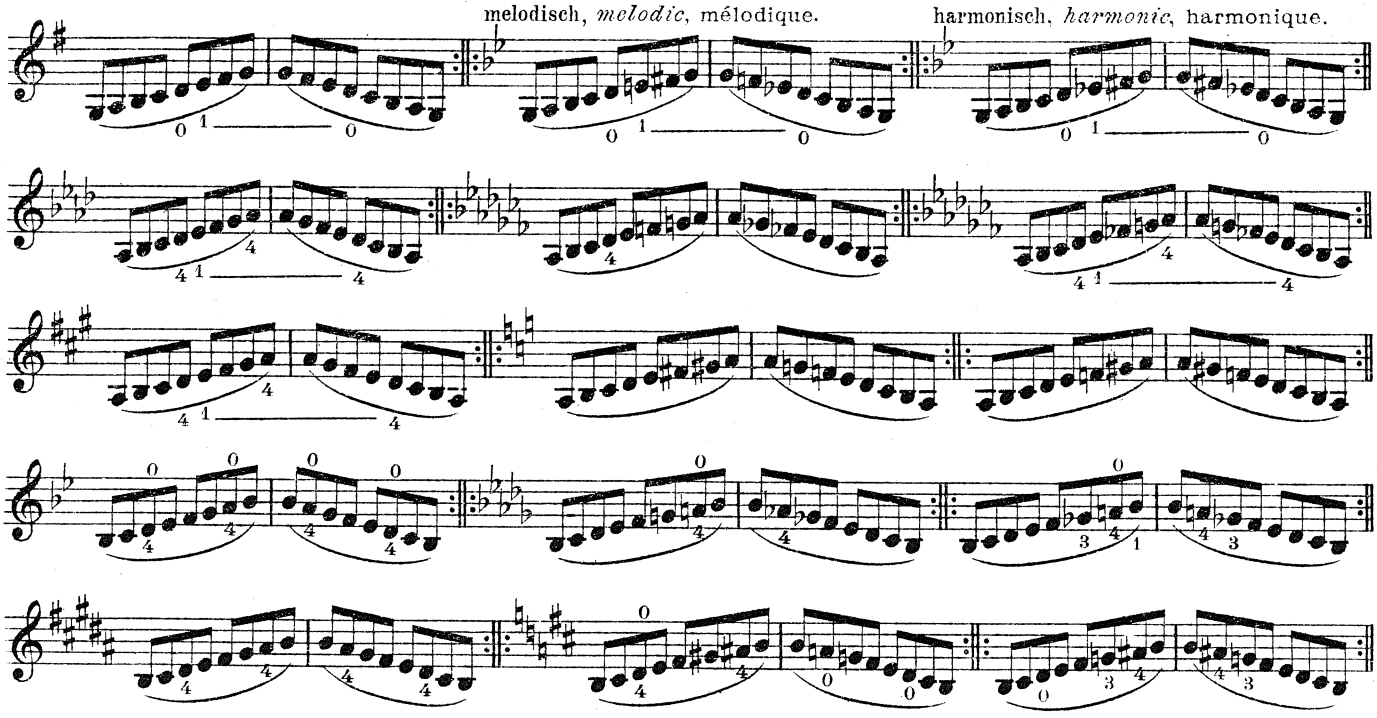


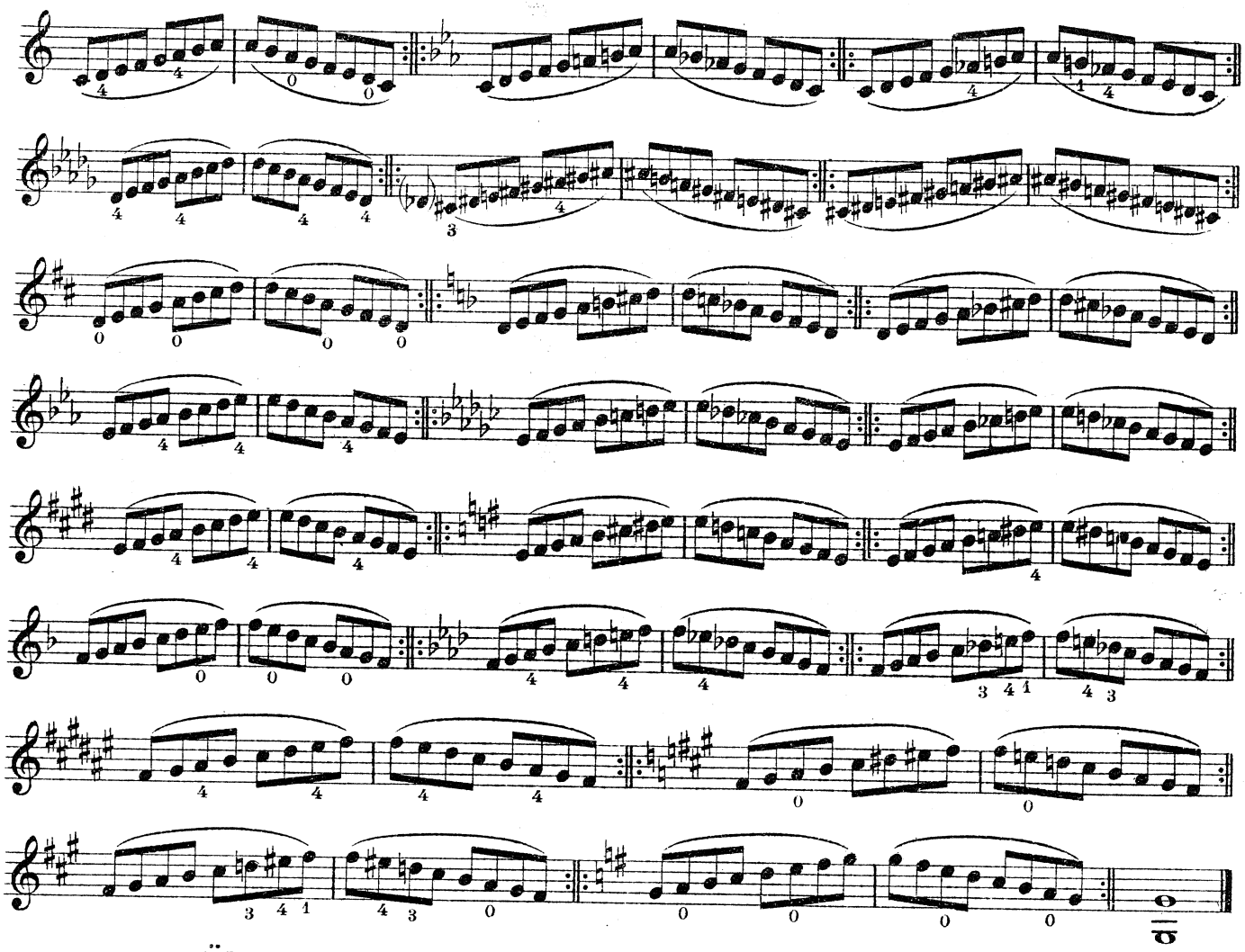
## Tonleitern durch alle Tonarten.

*SCALES IN ALL THE KEYS.*

GAMMES DANS TOUS LES TONS.

melodisch, *melodic*, mélodique. harmonisch, *harmonic*, harmonique.





## Übungen in den verschiedenen Intervallen und Stricharten.

*EXERCISES ON THE VARIOUS INTERVALS AND WITH STYLES OF BOWING.*

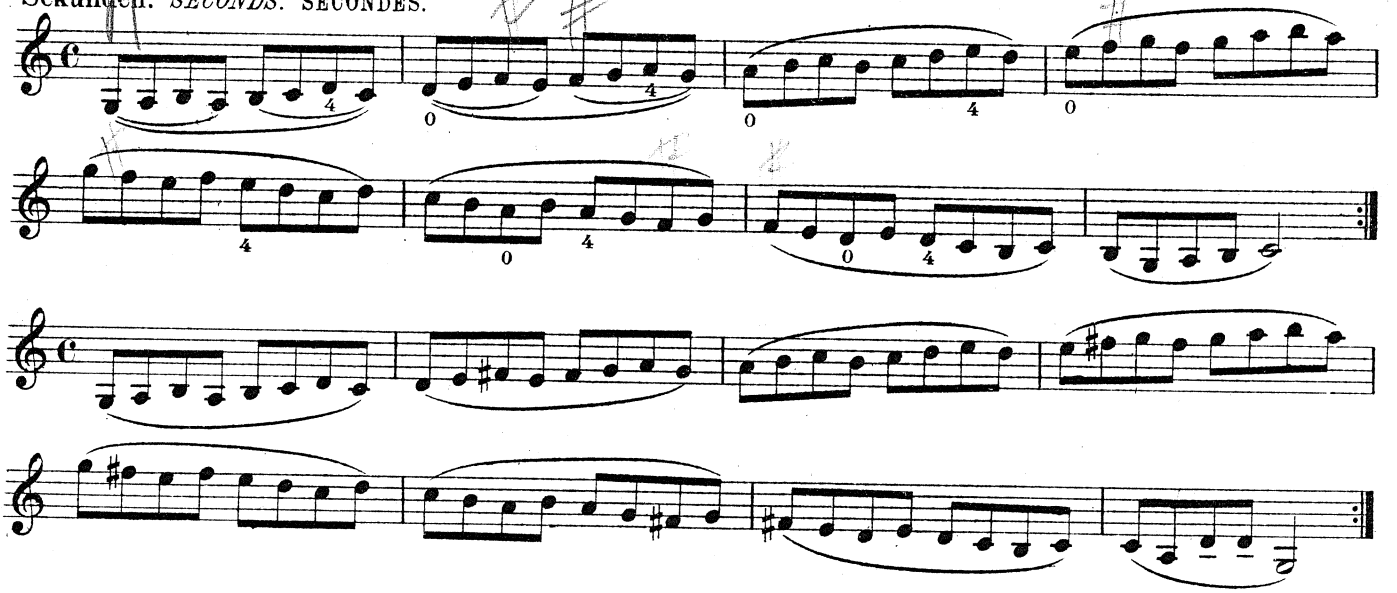
EXERCICES DANS LES DIVERS INTERVALLES ET LES DIVERS COUPS D'ARCHET.

Nachstehende Übungen lasse der Lehrer auch mit den unten angegebenen Stricharten üben.

*The teacher should insist upon the pupil's practising the following exercises with the bowings as indicated below.*

Le maître fera travailler les exercices suivant également avec les coups d'archets indiqués ci-dessous.

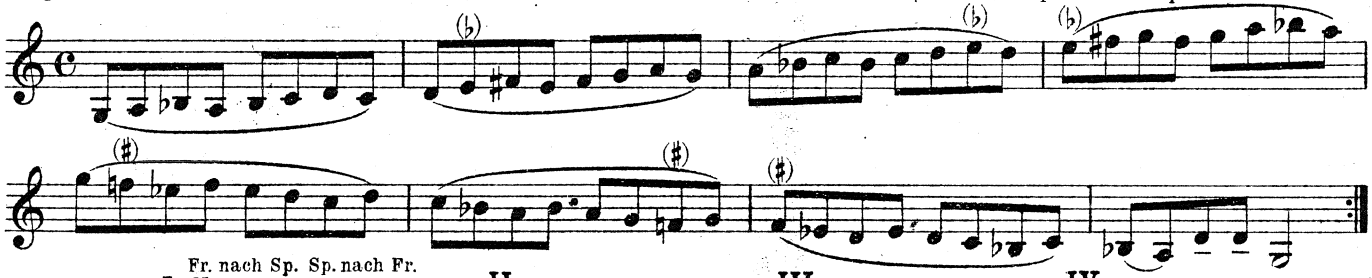
**Sekunden.** *SECONDS.* SECONDES.



Auch mit den eingeklammerten Vorzeichnungen zu üben.

*To be played also with the signatures contained in brackets.*

A travailler également avec les armatures indiquées entre parenthèses.



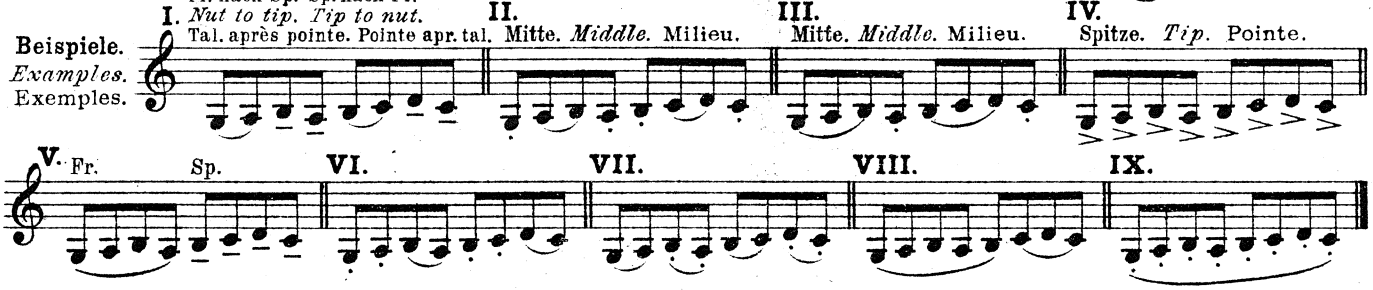
Beispiele. *Examples.* Exemples.

Fr. nach Sp. Sp. nach Fr.
I. *Nut to tip. Tip to nut.*
Tal. après pointe. Pointe apr. tal.

II. Mitte. *Middle.* Milieu.

III. Mitte. *Middle.* Milieu.

IV. Spitze. *Tip.* Pointe.



V. Fr. Sp.

VI.

VII.

VIII.

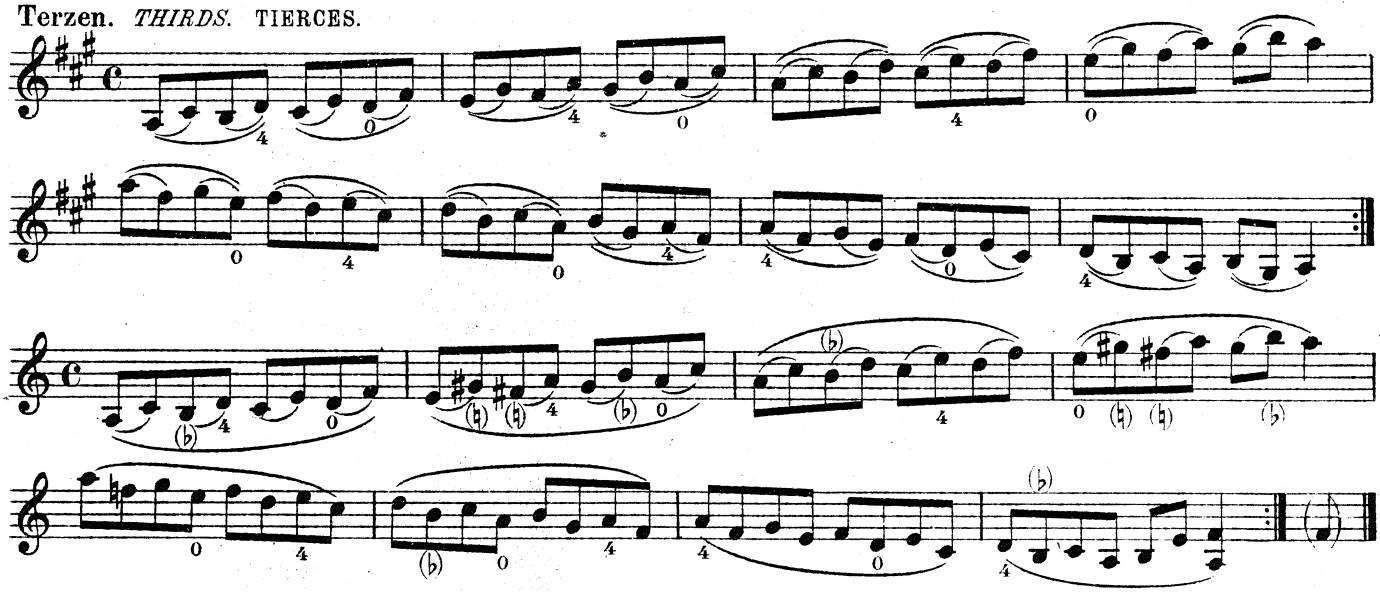
IX.

Man lasse den Schüler zur weiteren Übung die Terzen auch in G dur, g moll, C dur, H dur und h moll spielen.

*For further practice, the pupil should play the thirds also in G-major, g-minor, C-major, B-major and b-minor.*

On fera travailler les tierces également en sol majeur, sol mineur, do majeur, si majeur et si mineur.

**Terzen.** *THIRDS.* TIERCES.

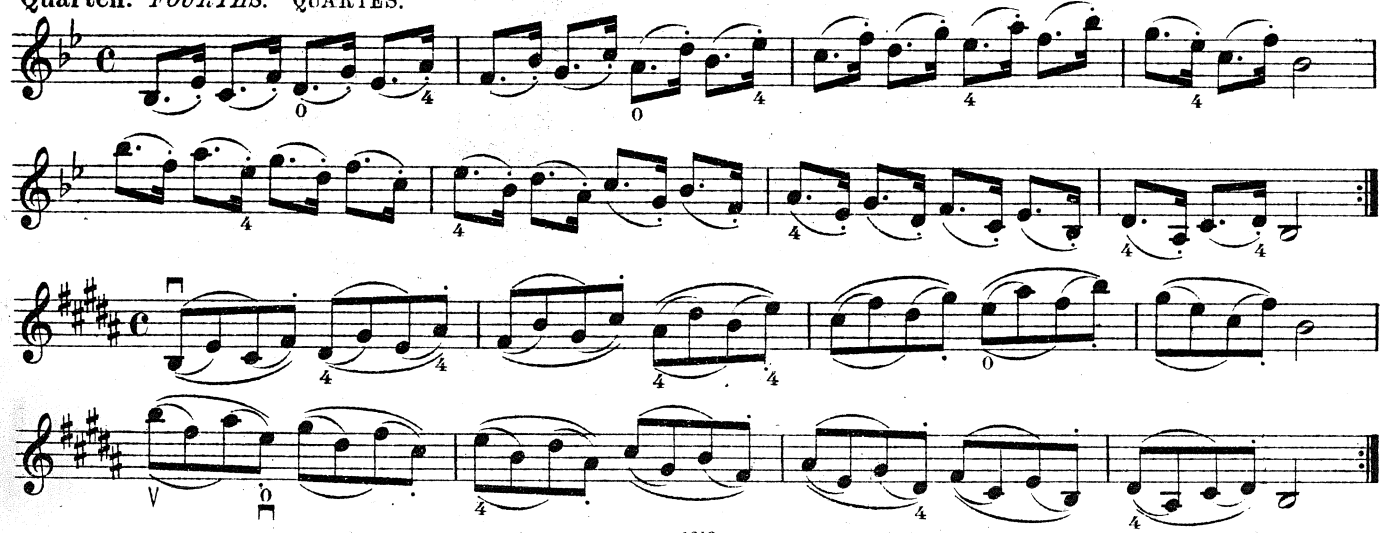


Auch in andere Tonarten zu transponieren.

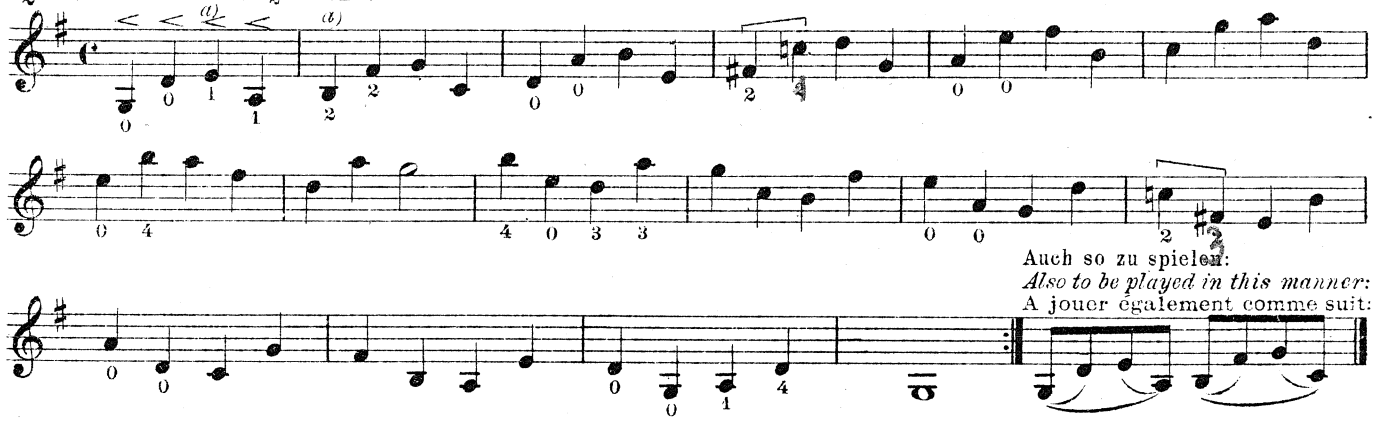
*Also to be transposed into other keys.*

A transposer également dans d'autres tonalités.

**Quarten.** *FOURTHS.* QUARTES.



## Quinten. *FIFTHS.* QUINTES.




a) Bei den reinen Quinten sind gleich beide Töne zu greifen.

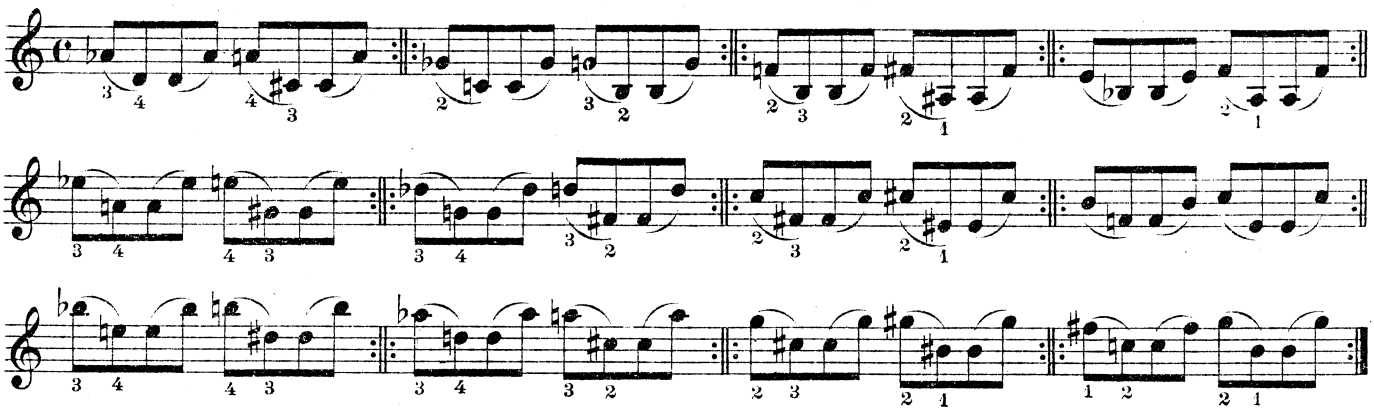
a) *Both notes of the perfect fifths to be stopping simultaneously.*

a) Dans les quintes justes les deux sons doivent être attaqués simultanément.

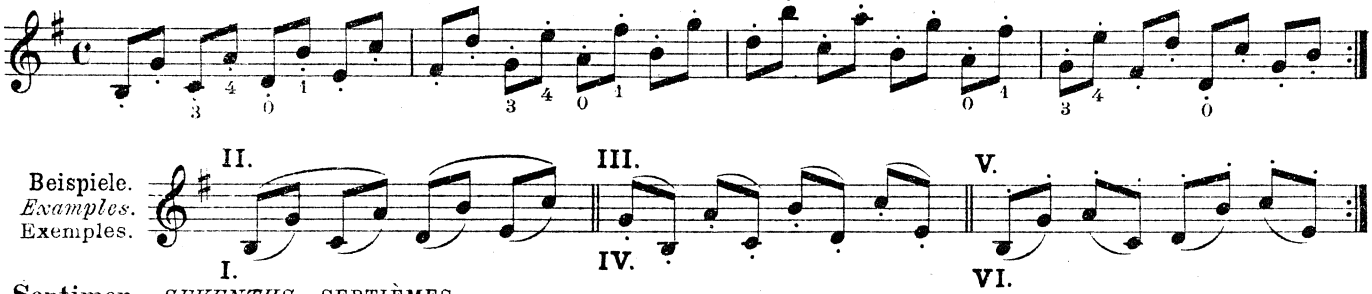
## Übung für verminderte Quinten und Sexten.

*EXERCISE ON DIMINISHED FIFTHS AND SIXTHS.*

EXERCICE EN QUINTES ET SIXTES DIMINUÉES.

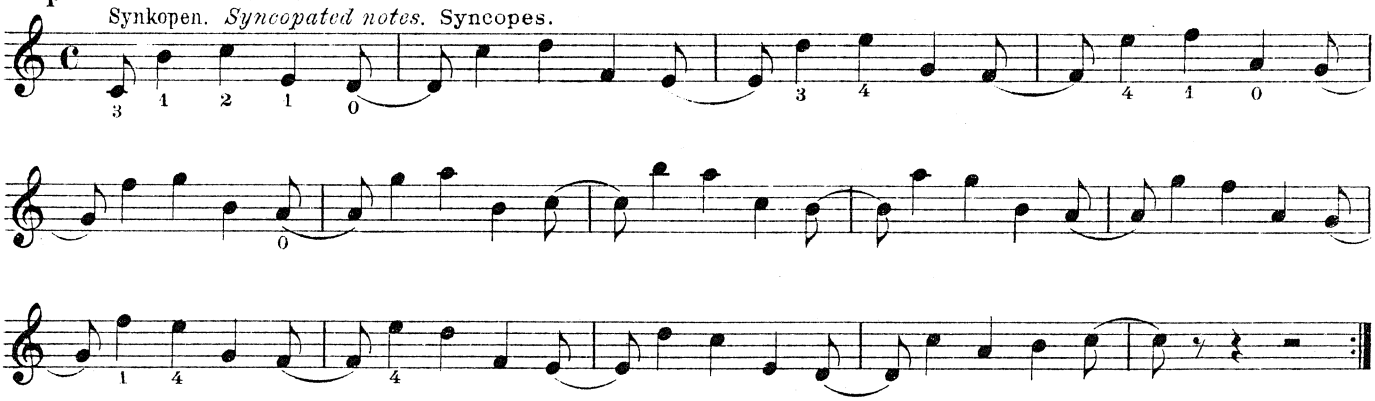


## Sexten. *SIXTHS.* SIXTES.

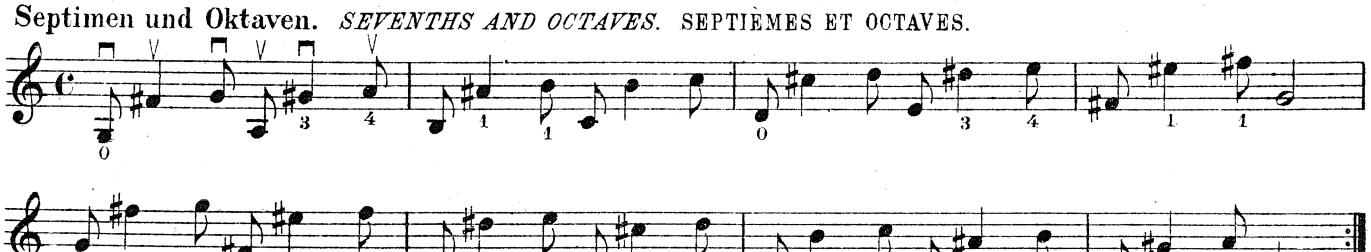



## Septimen. *SEVENTHS.* SEPTIÈMES.

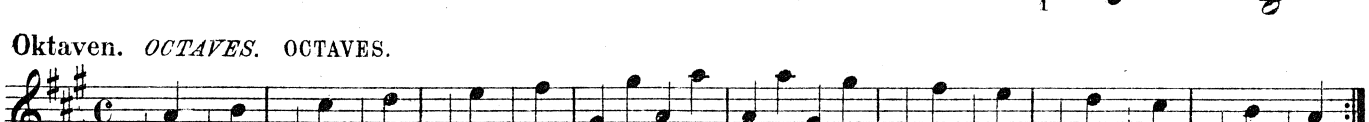
Synkopen. *Syncopated notes.* Syncopes.



**Septimen und Oktaven.** *SEVENTHS AND OCTAVES.* SEPTIÈMES ET OCTAVES.

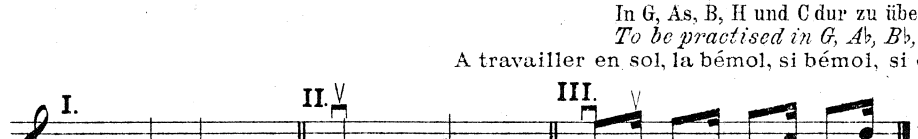


**Oktaven.** *OCTAVES.* OCTAVES.

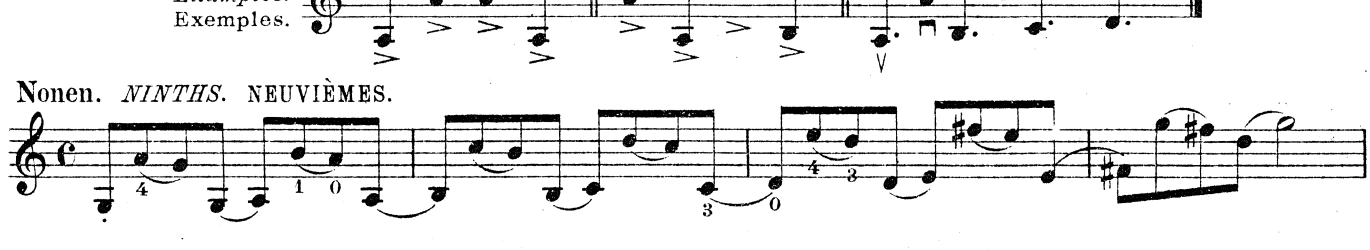


In G, As, B, H und C dur zu üben.
*To be practised in G, A♭, B♭, B and C major.*
A travailler en sol, la bémol, si bémol, si et do majeur.

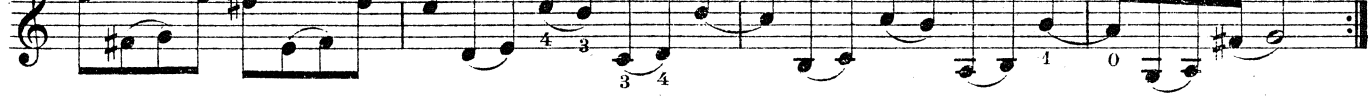
Beispiele.
*Examples.*
Exemples.




**Nonen.** *NINTHS.* NEUVIÈMES.



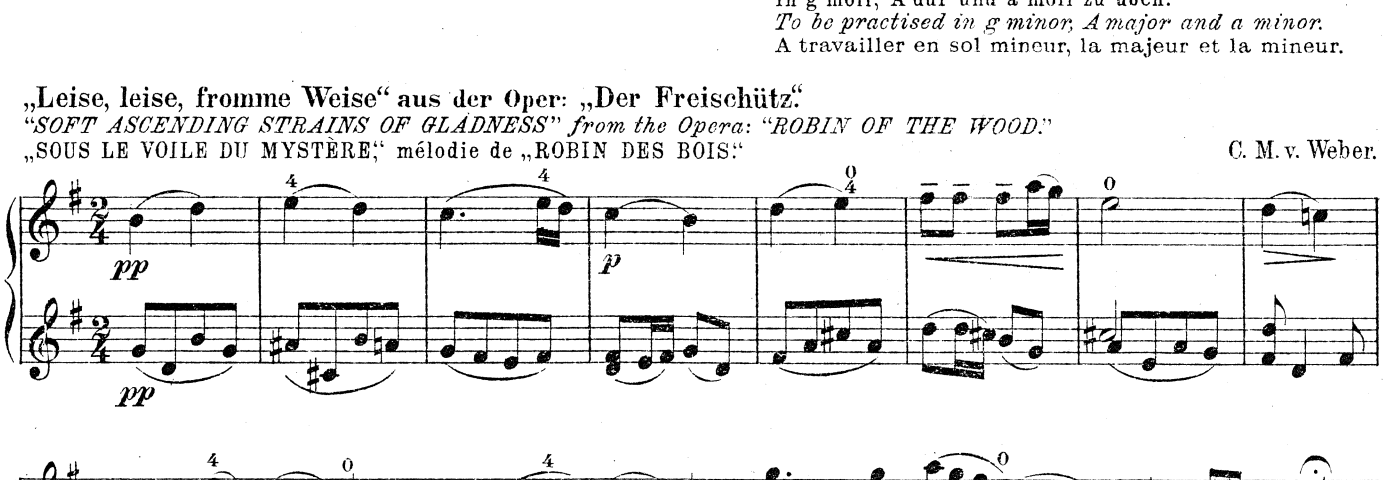
**Dezimen.** *TENTHS.* DIXIÈMES.



In g moll, A dur und a moll zu üben.
*To be practised in g minor, A major and a minor.*
A travailler en sol mineur, la majeur et la mineur.

**„Leise, leise, fromme Weise" aus der Oper: „Der Freischütz."**
*"SOFT ASCENDING STRAINS OF GLADNESS" from the Opera: "ROBIN OF THE WOOD."*
„SOUS LE VOILE DU MYSTÈRE," mélodie de „ROBIN DES BOIS."

C. M. v. Weber.

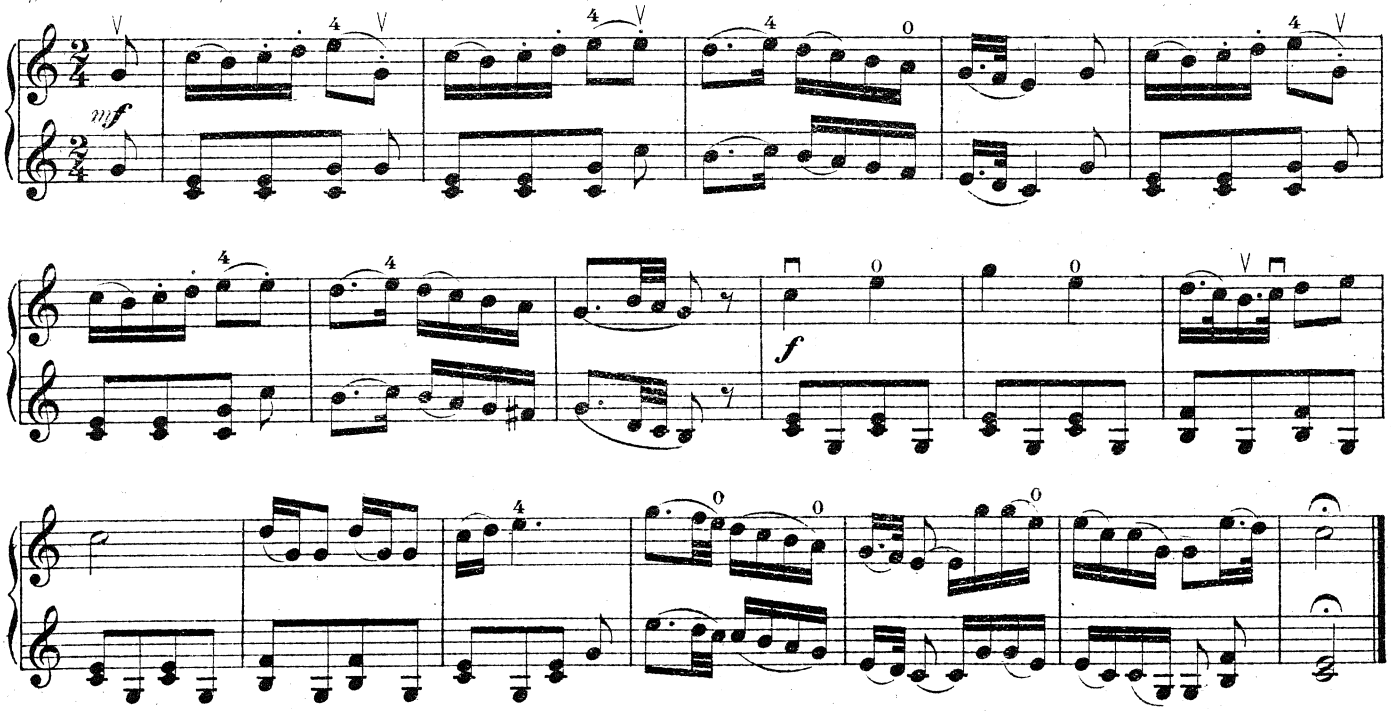


## „Wir winden dir den Jungfernkranz" aus der Oper: „Der Freischütz".

*"WE WIND FOR THEE THE BRIDAL WREATH" from the Opera: "ROBIN OF THE WOODS."*

„DE SON HYMEN, EN CE BEAU JOUR," mélodie de „ROBIN DES BOIS."

C. M. v. Weber.

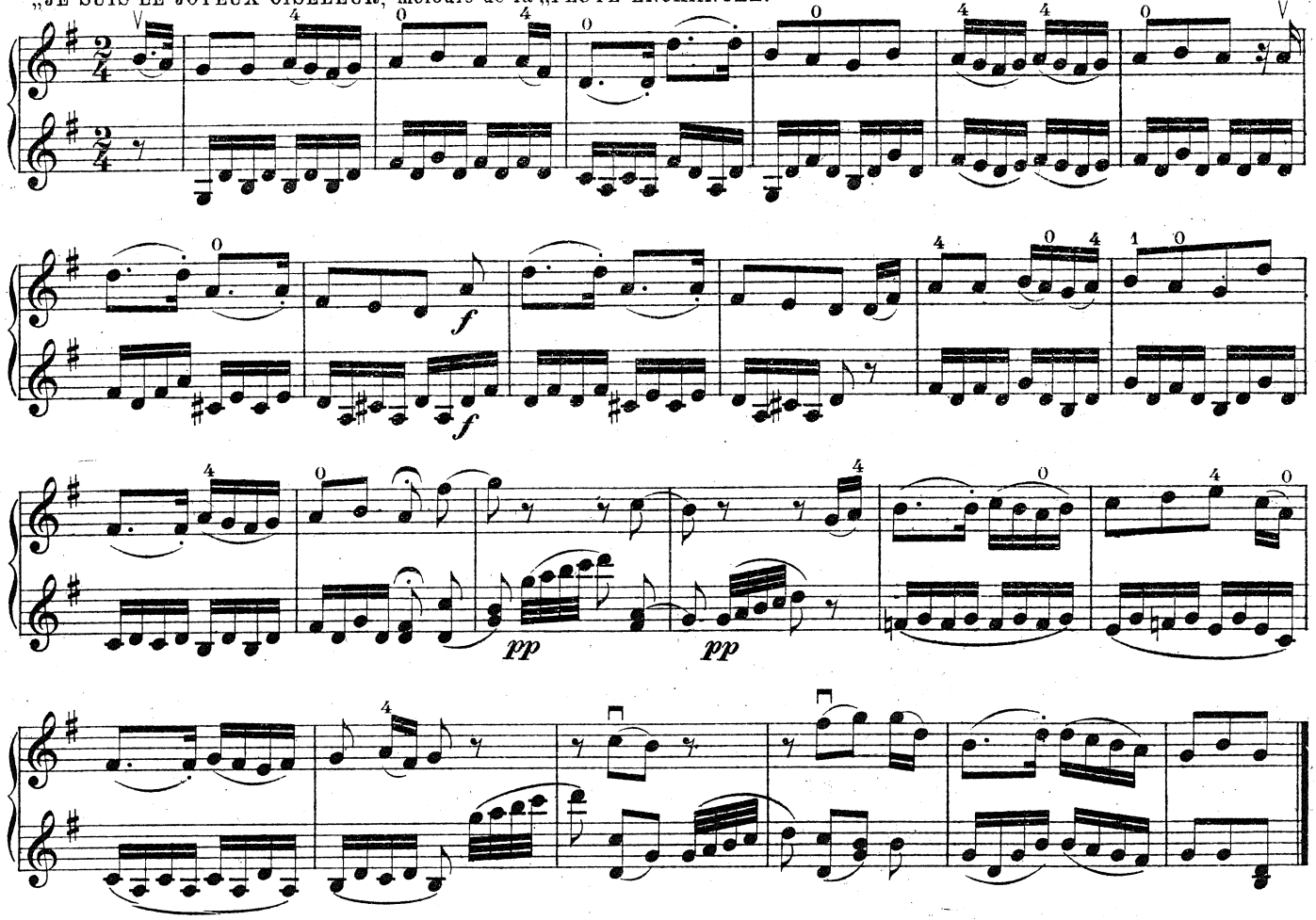



## „Der Vogelfänger bin ich ja" aus der Oper: „Die Zauberflöte".

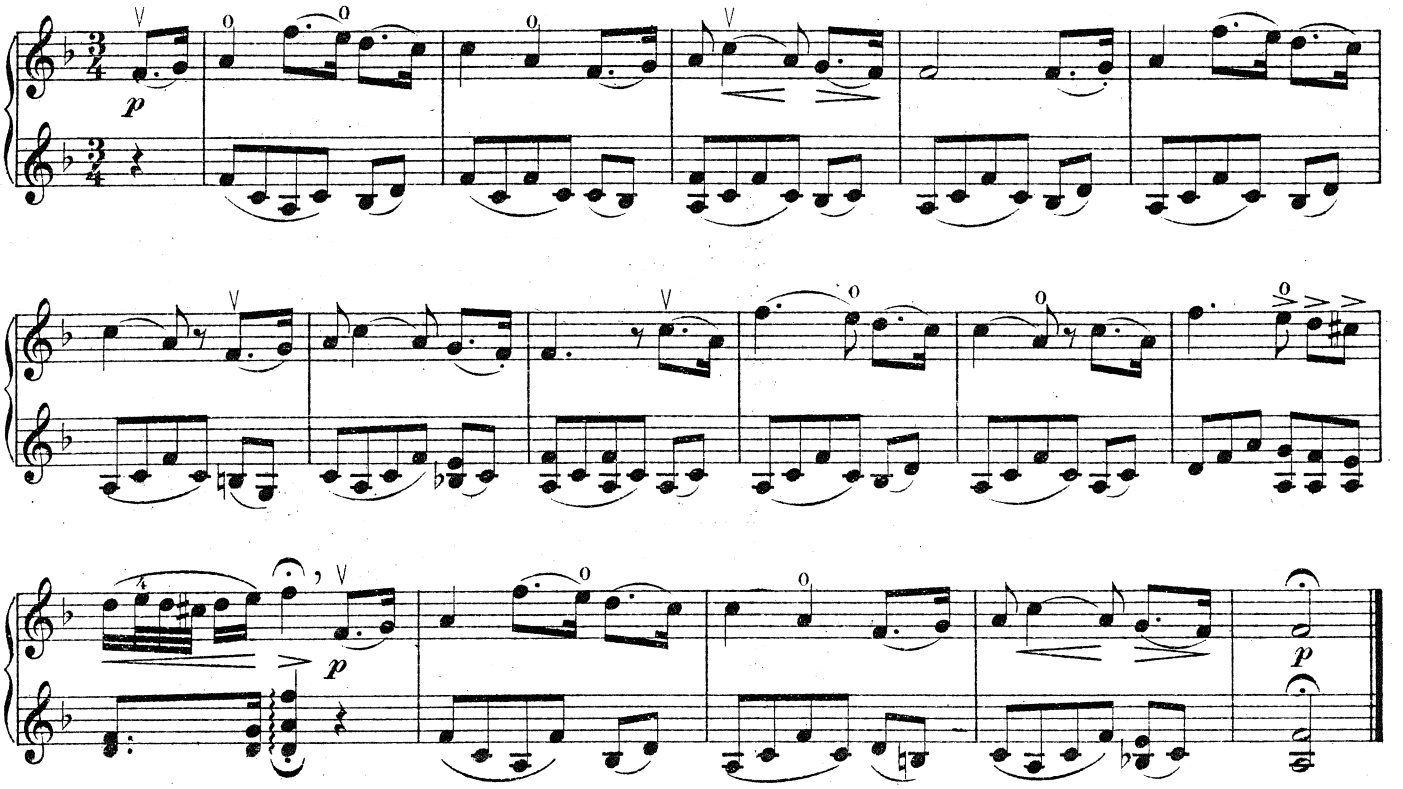
*"I'M THE CUNNING FOWLER ALL DO KNOW" from the Opera: "THE MAGIC FLUTE."*

„JE SUIS LE JOYEUX OISELEUR," mélodie de la „FLÛTE ENCHANTÉE."

W. A. Mozart.



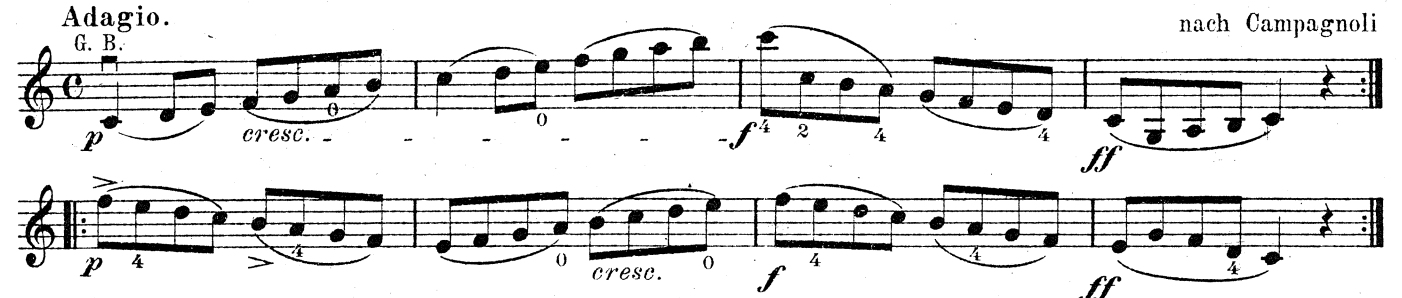
## Des Sommers letzte Rose. *THE LAST ROSE OF SUMMER.* LA DERNIÈRE ROSE DE L'ÉTÉ.



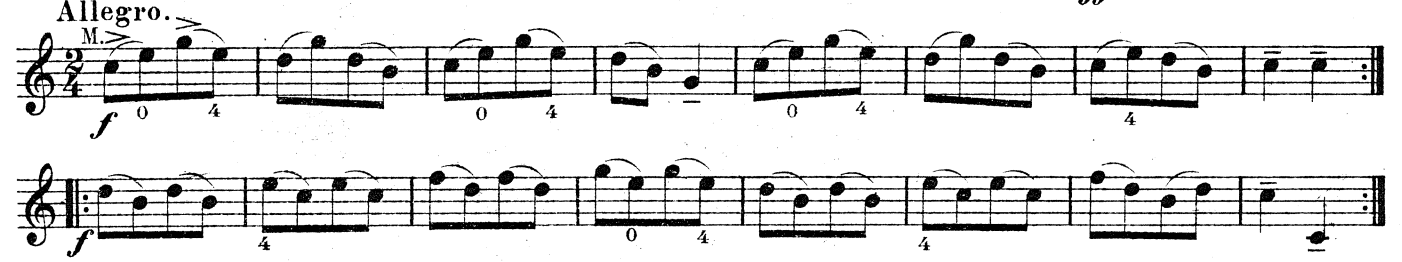

## Preludio. *PRELUDE.* PRÉLUDE.

### Adagio.

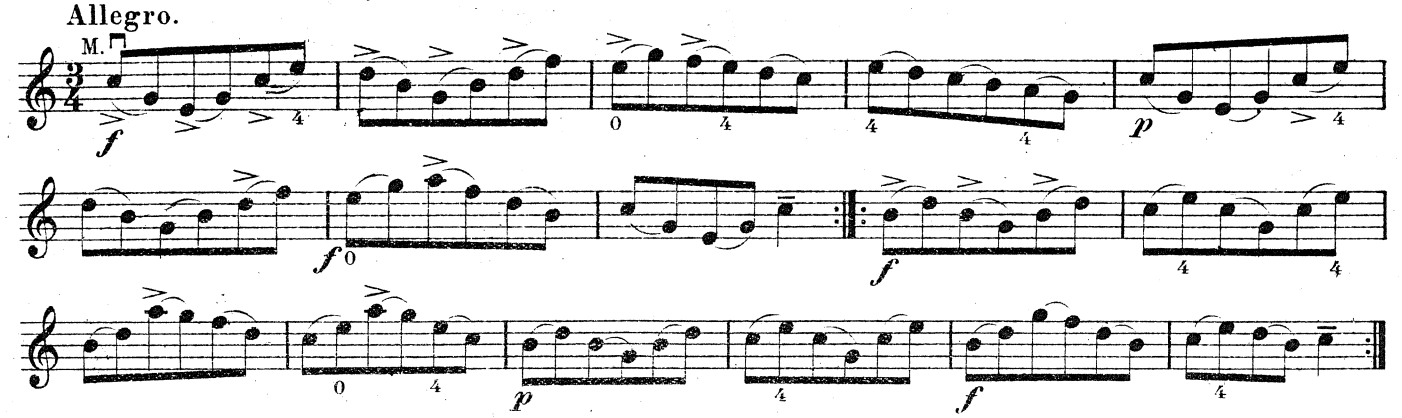
nach Campagnoli

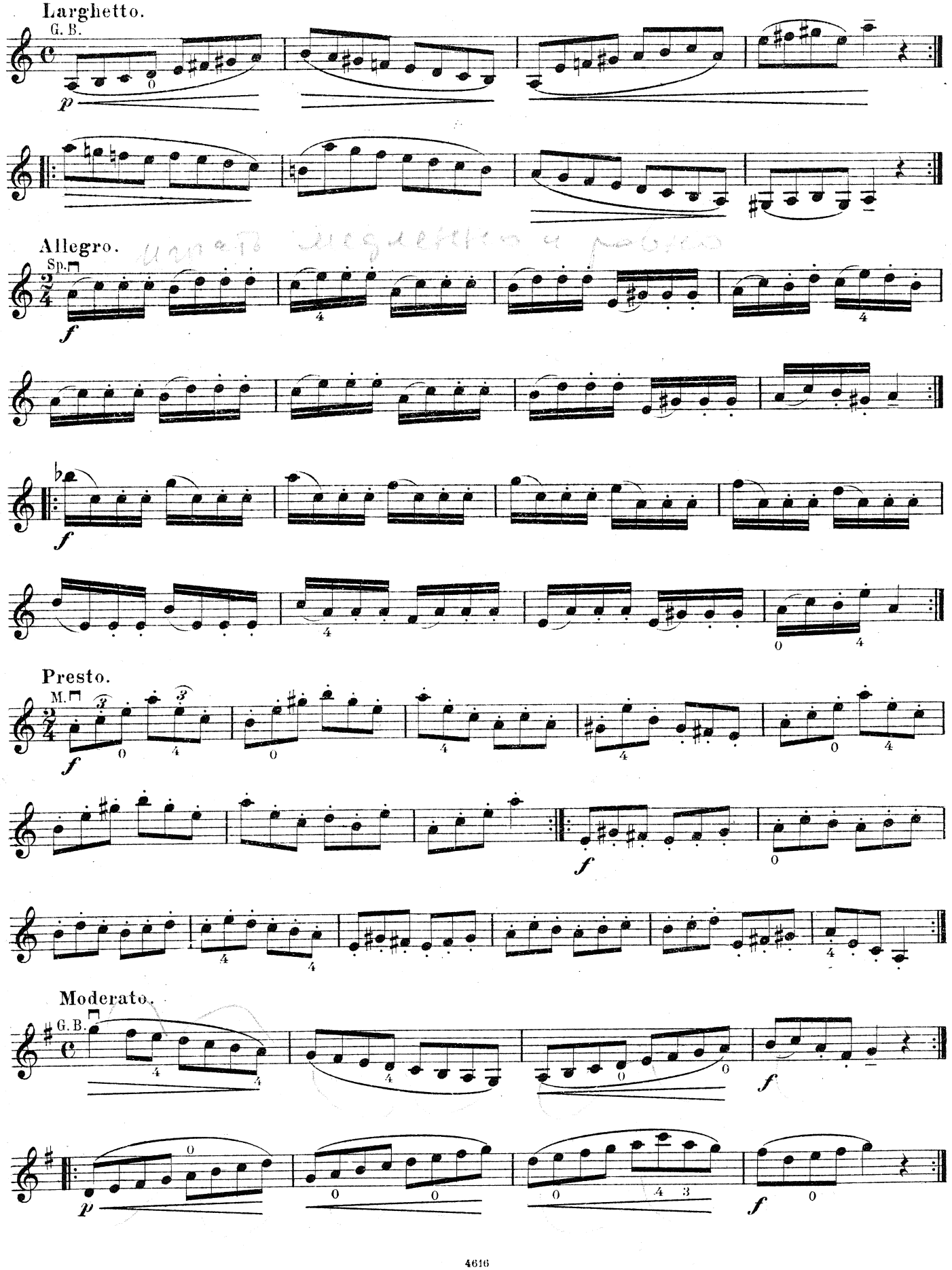


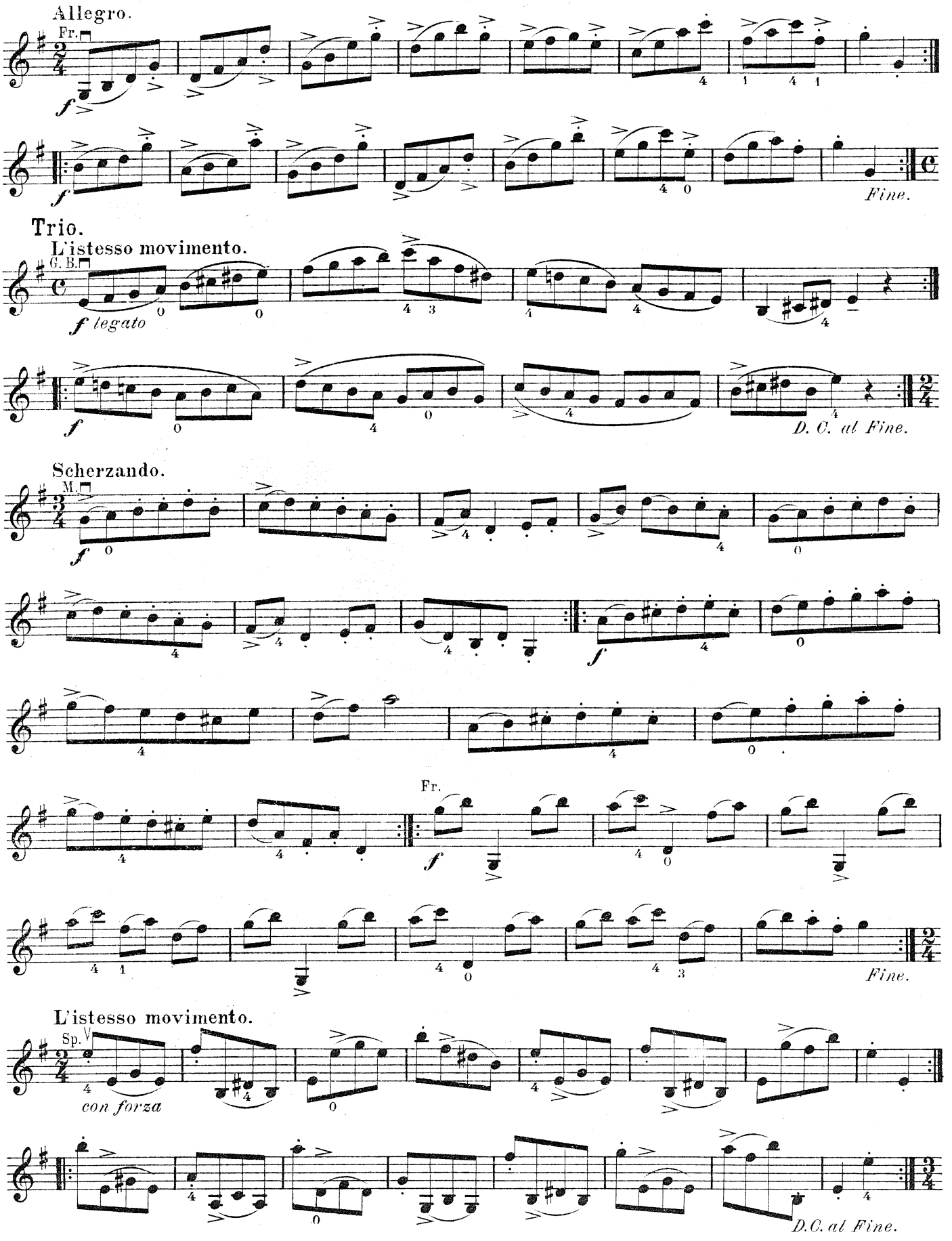

### Allegro.




### Allegro.



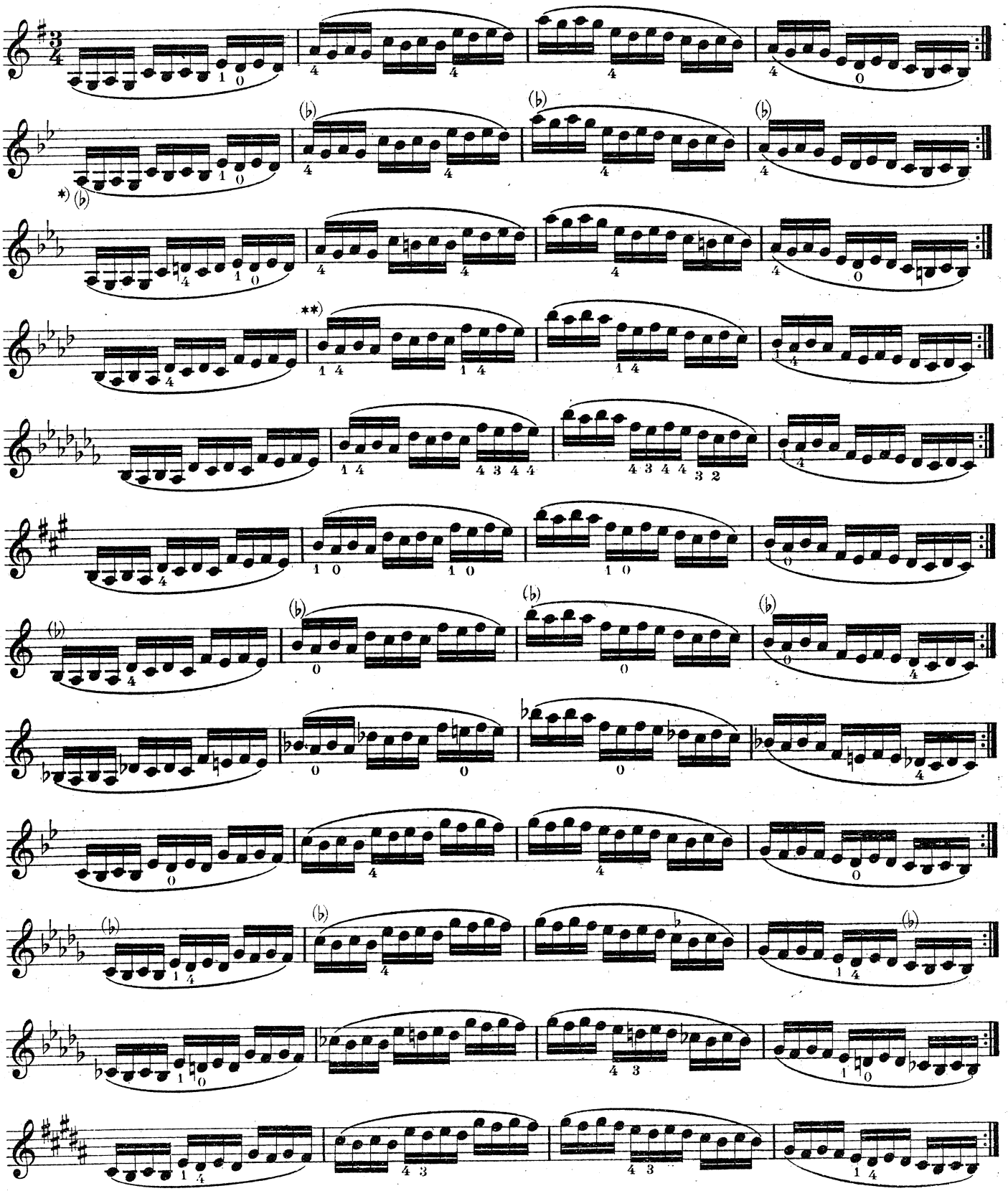

Larghetto.
G. B.
p
Allegro.
Sp.
f
Presto.
M.
f
Moderato.
G. B.
f
p
f


Allegro.
Fr.
f
Fine.
Trio.
L'istesso movimento.
G. B.
f legato
D. C. al Fine.
Scherzando.
M.
f
Fr.
Fine.
L'istesso movimento.
Sp. V
con forza
D.C. al Fine.

# Übungen mit dem Oberton.

*EXERCISES WITH HARMONICS.*

EXERCICES AVEC SONS HARMONIQUES.



*) Auch mit den eingeklammerten Vorzeichnungen zu spielen.

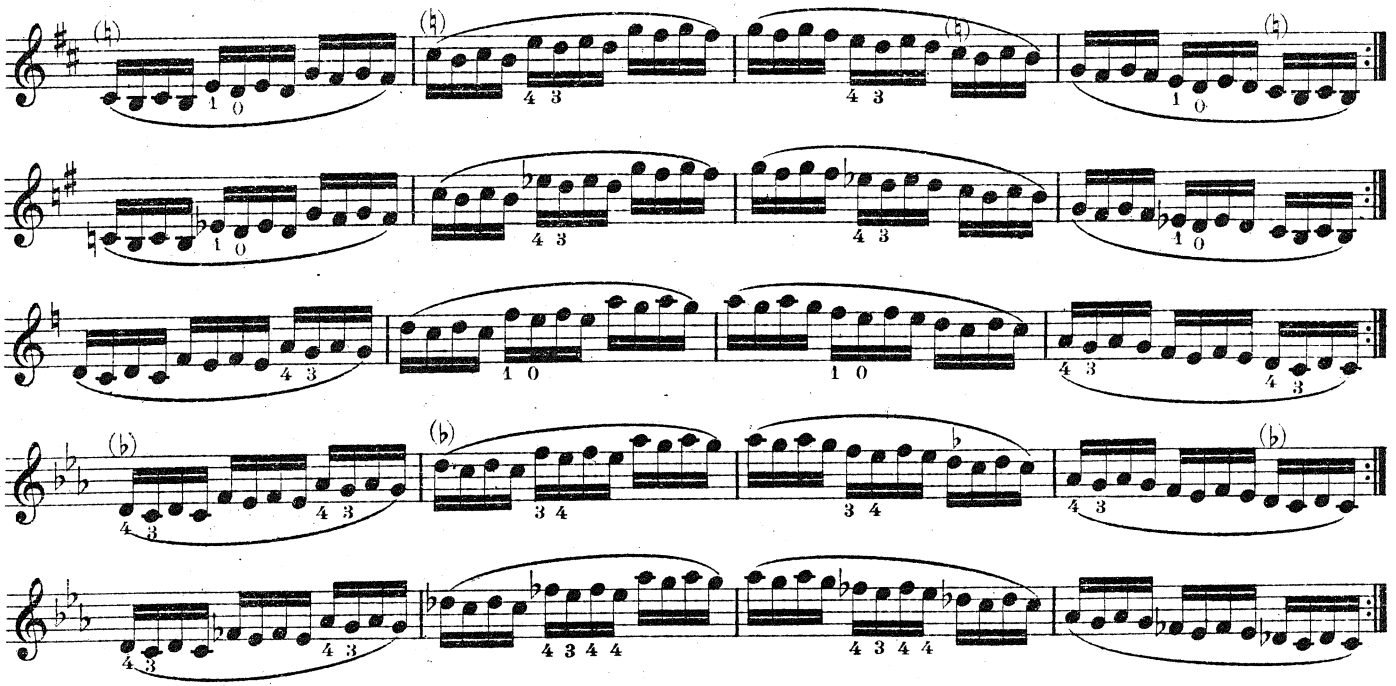
**) Die Bogenbewegung beim Saitenwechsel nur mit dem Handgelenk auszuführen.

*) *To be played also with the signatures contained in brackets.*

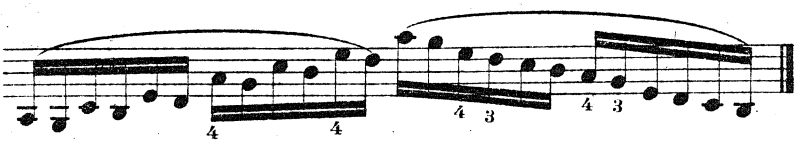
**) *The bowing across the strings to be executed with wrist-action only.*

*) A travailler également dans les tonalités indiquées entre parenthèses.

**) Le mouvement de l'archet sur les cordes du poignet seulement.



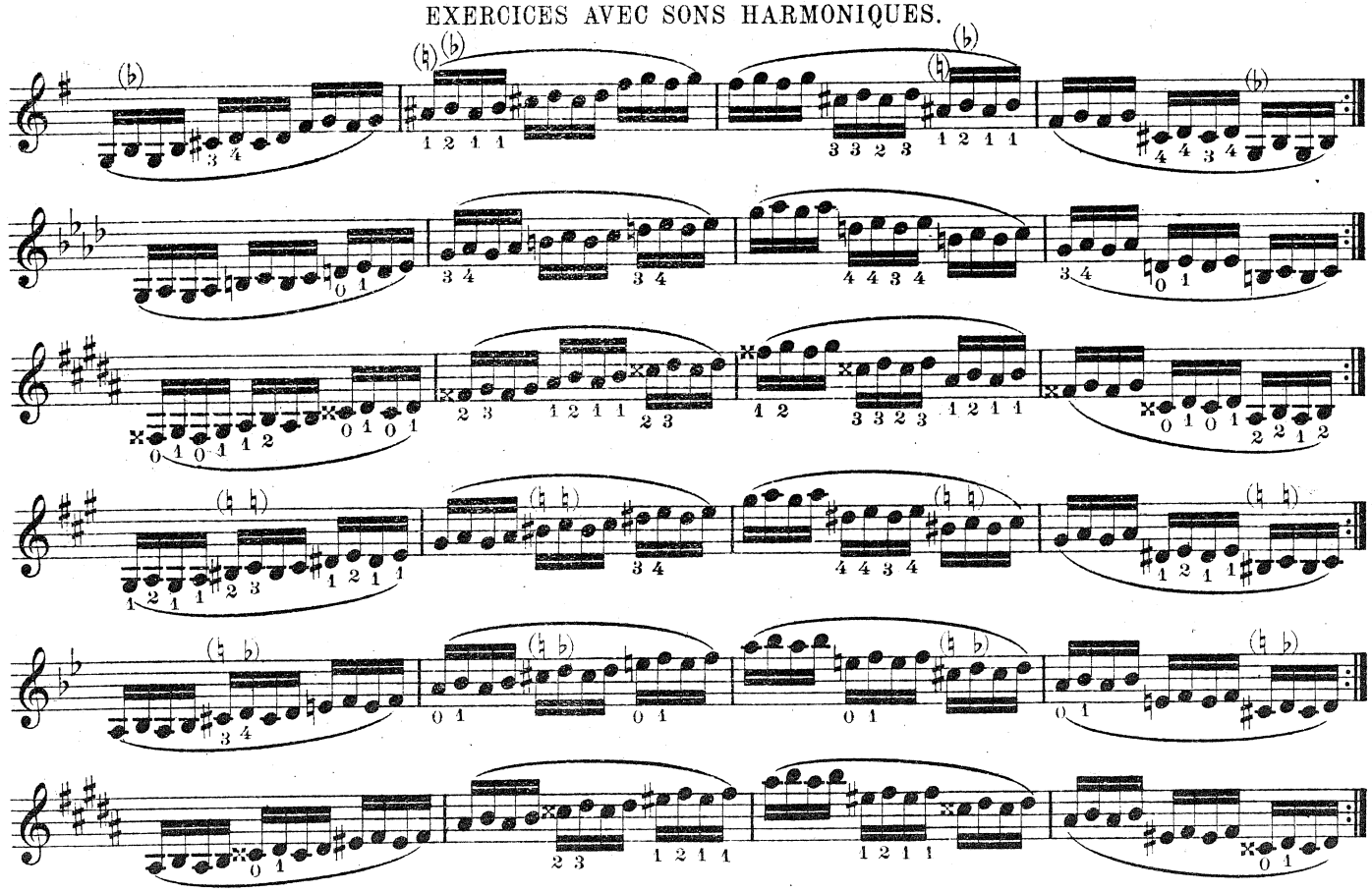
Man lasse die Übungen auch in dieser Form spielen:
*The exercises should also be played in this form:*
Faire travailler les exercices également sous la forme suivante:

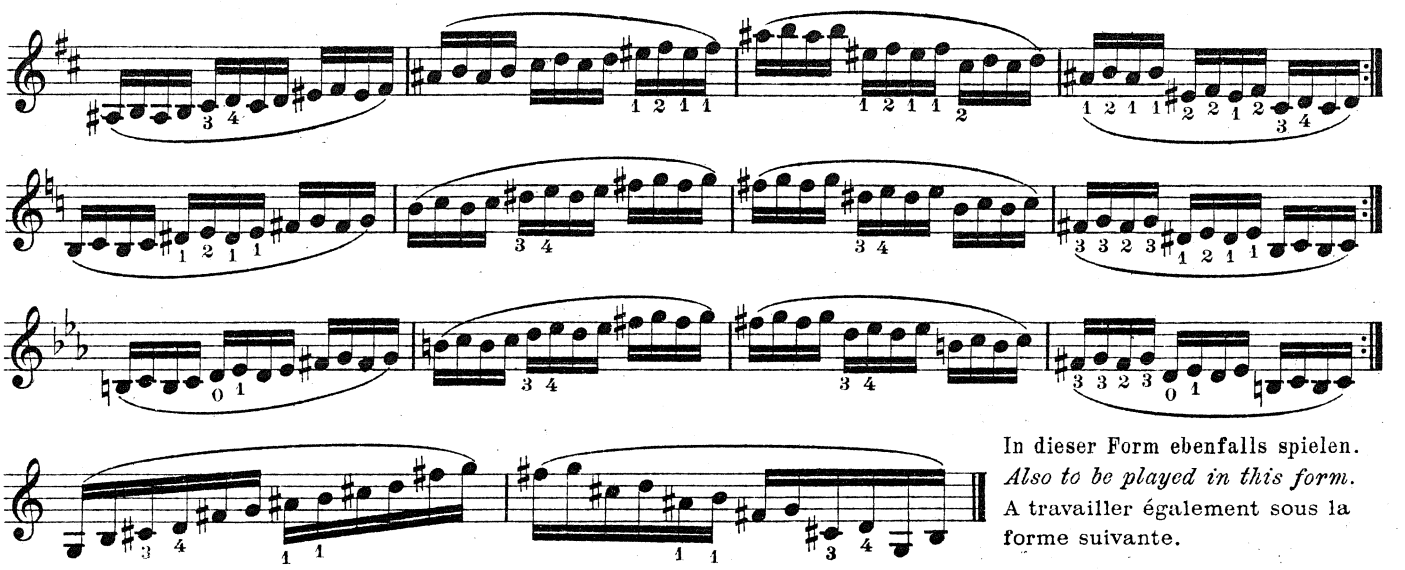


## Übungen mit dem Unterton.

*EXERCISES WITH HARMONICS.*

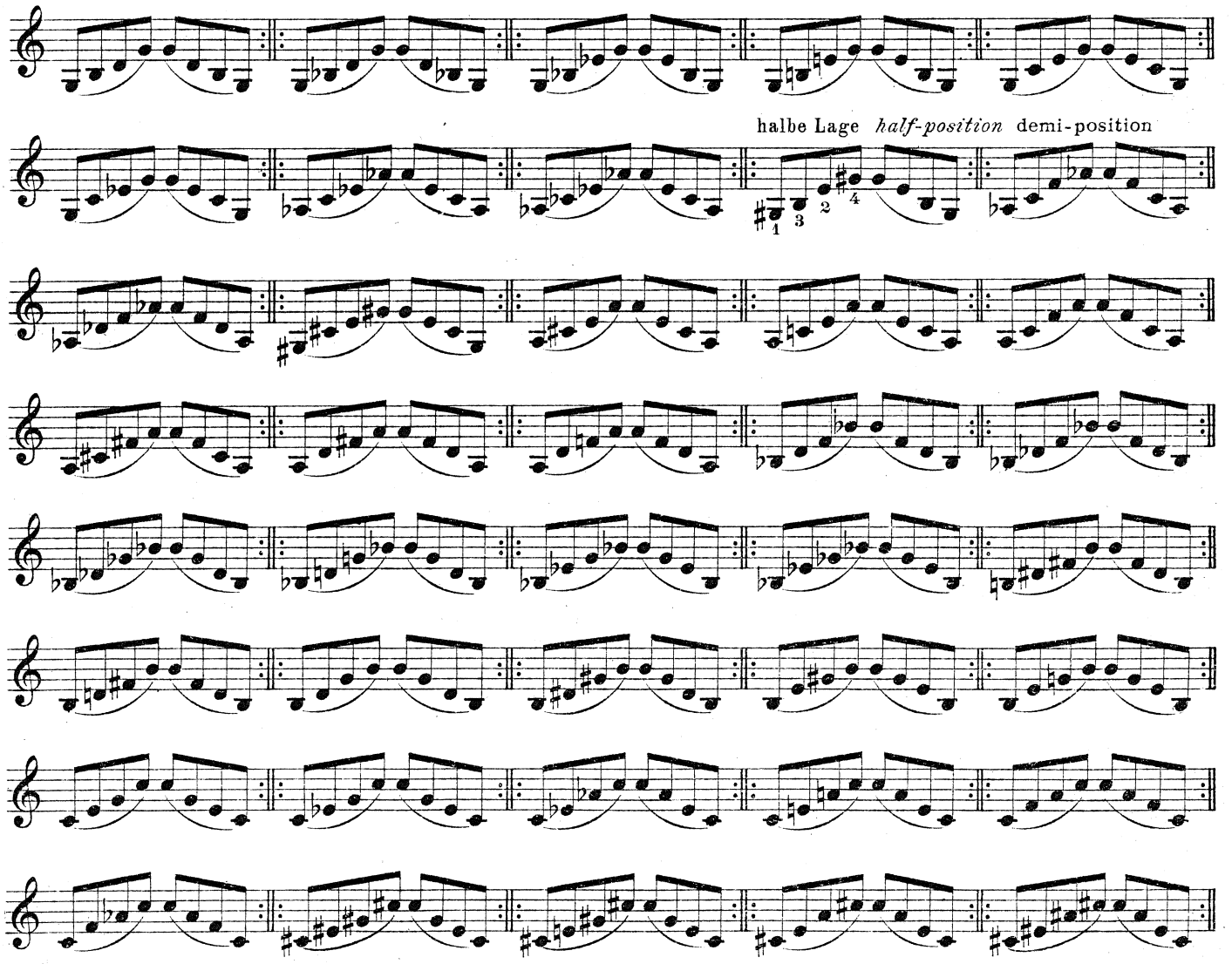
EXERCICES AVEC SONS HARMONIQUES.

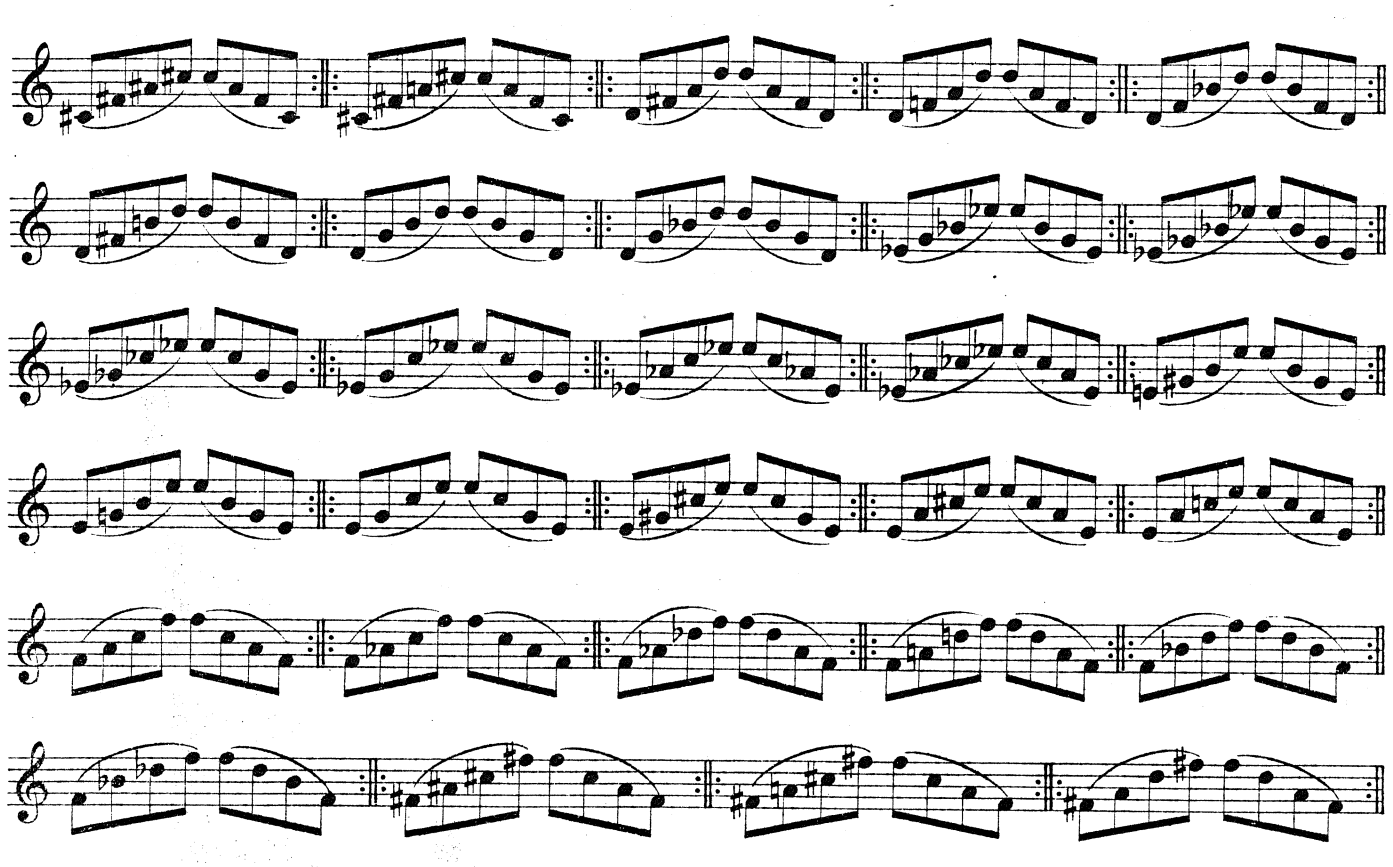




In dieser Form ebenfalls spielen.
*Also to be played in this form.*
A travailler également sous la forme suivante.

## Gebrochene Akkorde durch eine Oktave.
*BROKEN CHORDS EMBRACING AN OCTAVE.*
ACCORDS BRISÉS DANS L'INTERVALLE D'UNE OCTAVE.

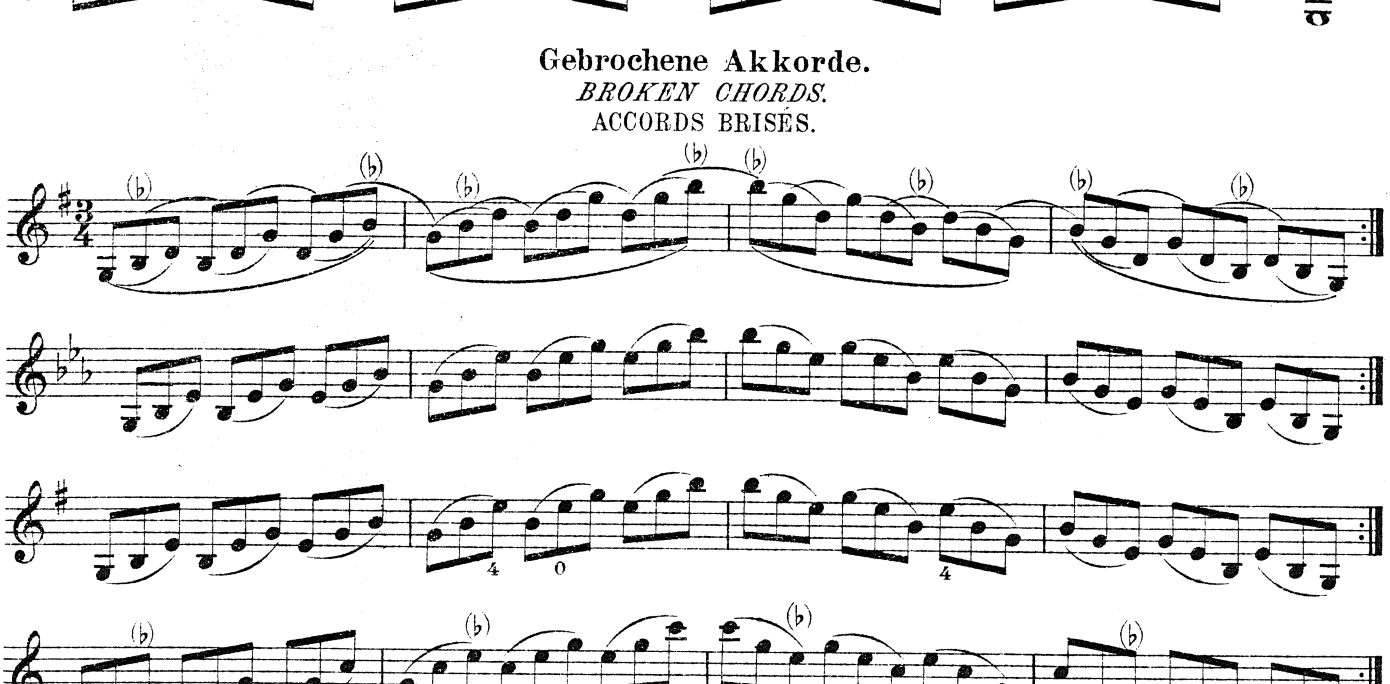


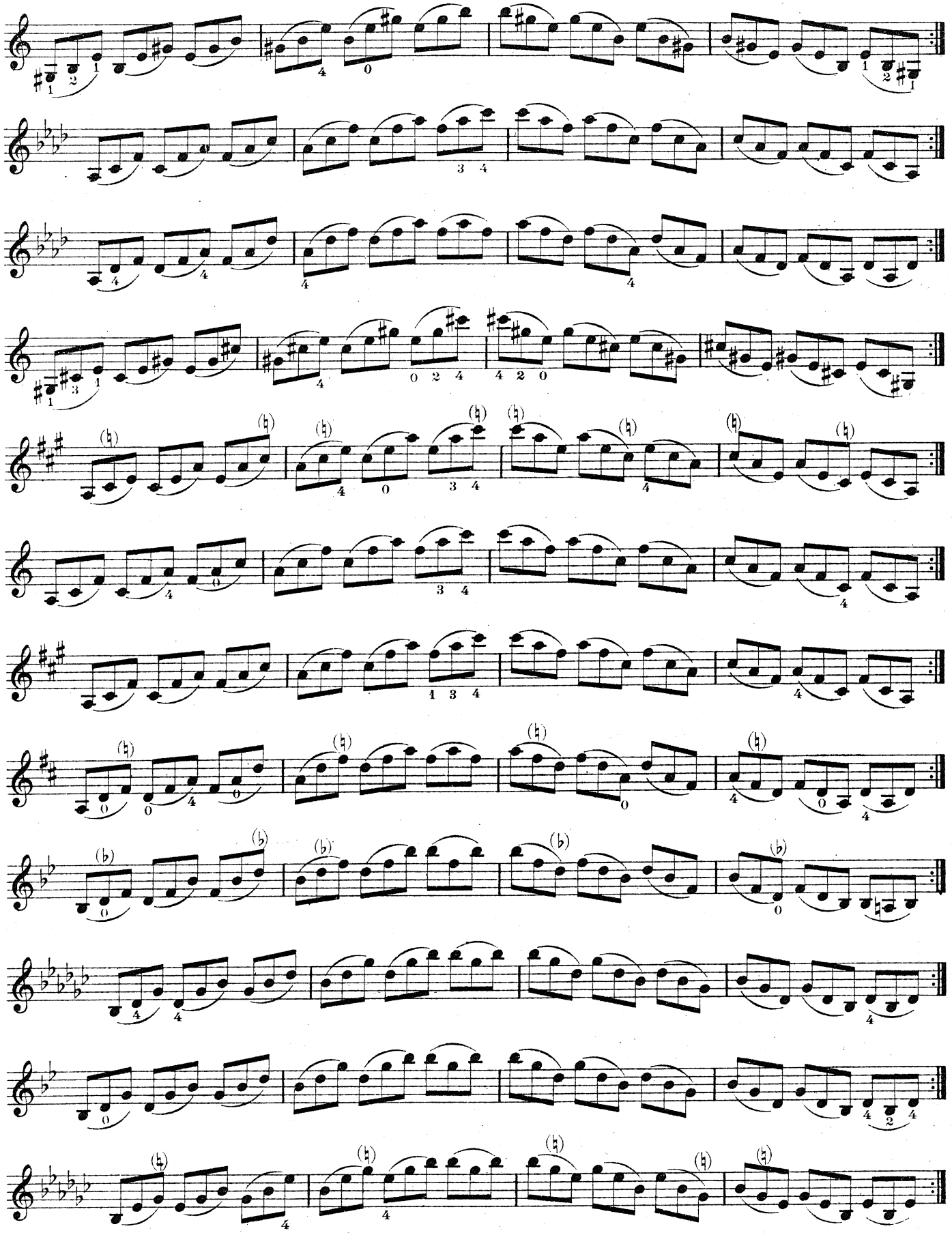


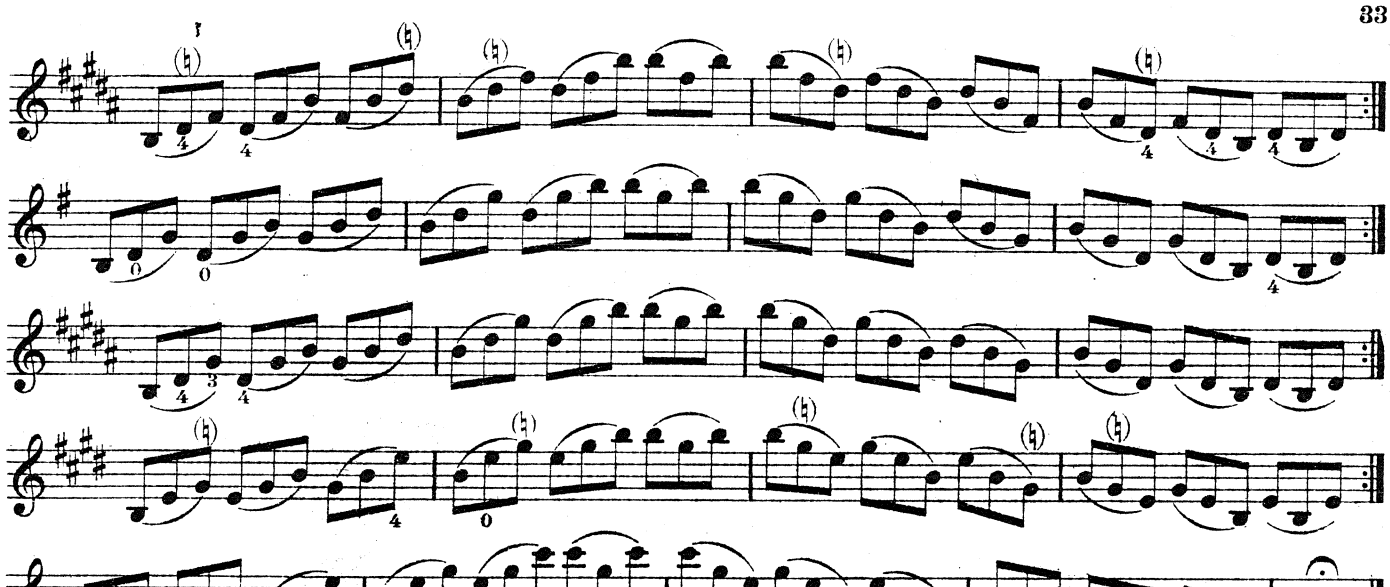
## Gebrochene Akkorde.

*BROKEN CHORDS.*

ACCORDS BRISÉS.



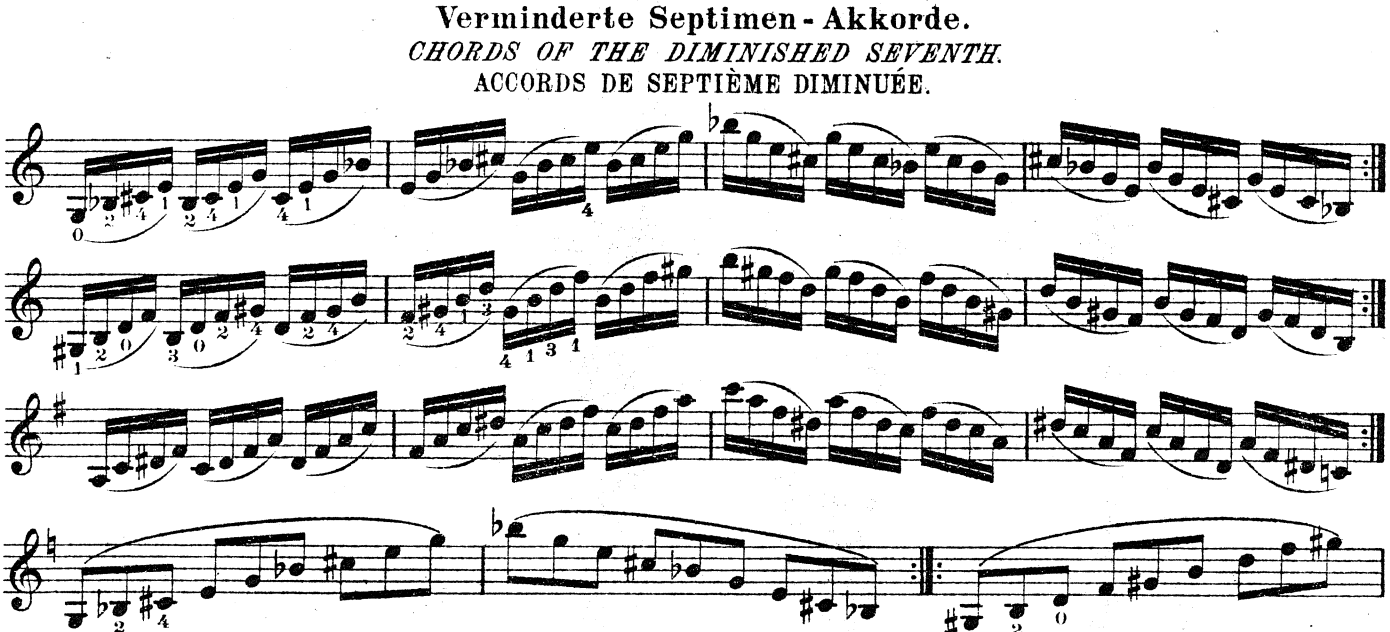




## Verminderte Septimen-Akkorde.

*CHORDS OF THE DIMINISHED SEVENTH.*

ACCORDS DE SEPTIÈME DIMINUÉE.

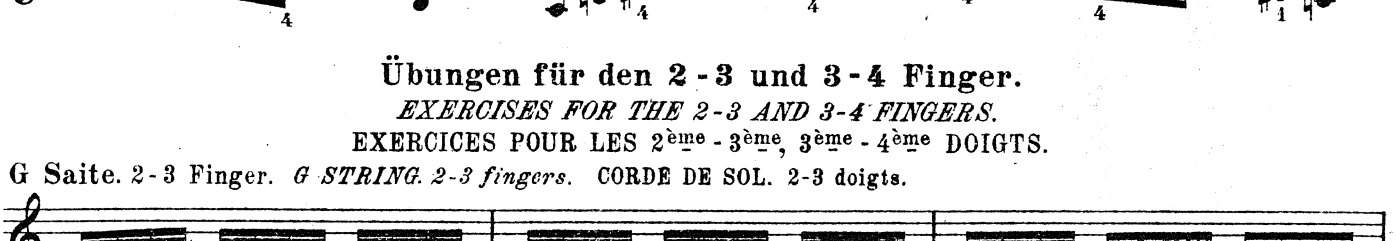


## Übungen für den 2-3 und 3-4 Finger.

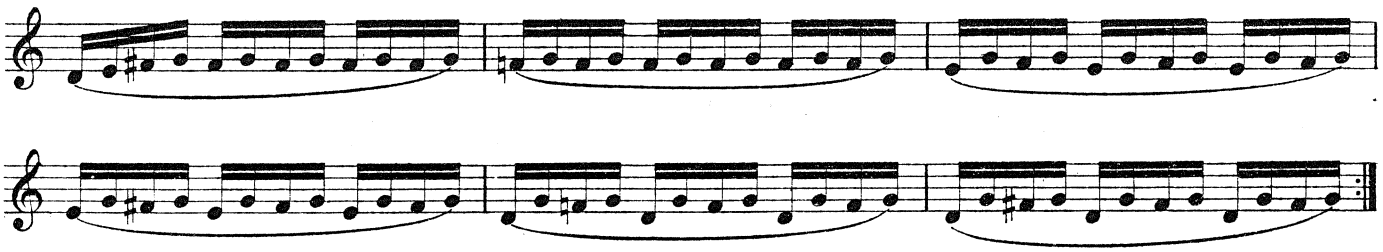
*EXERCISES FOR THE 2-3 AND 3-4 FINGERS.*

EXERCICES POUR LES 2ème-3ème, 3ème-4ème DOIGTS.

G Saite. 2-3 Finger. *G STRING. 2-3 fingers.* CORDE DE SOL. 2-3 doigts.

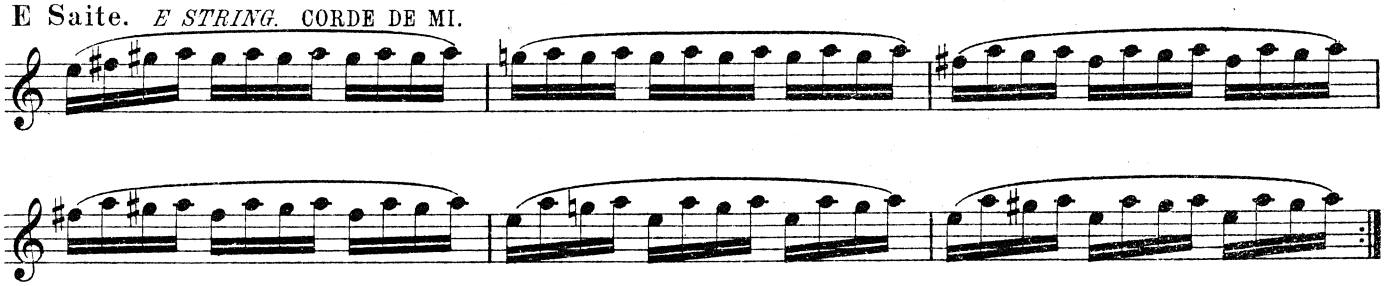


D Saite. *D STRING.* CORDE DE RÉ.

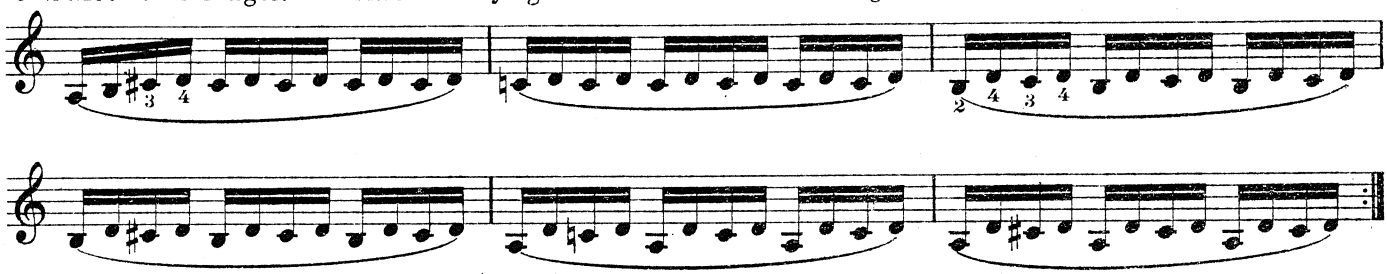


A Saite. *A STRING.* CORDE DE LA.

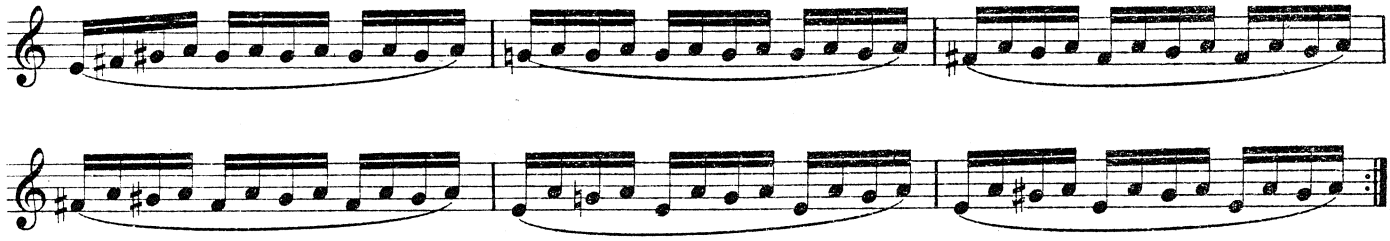
E Saite. *E STRING.* CORDE DE MI.



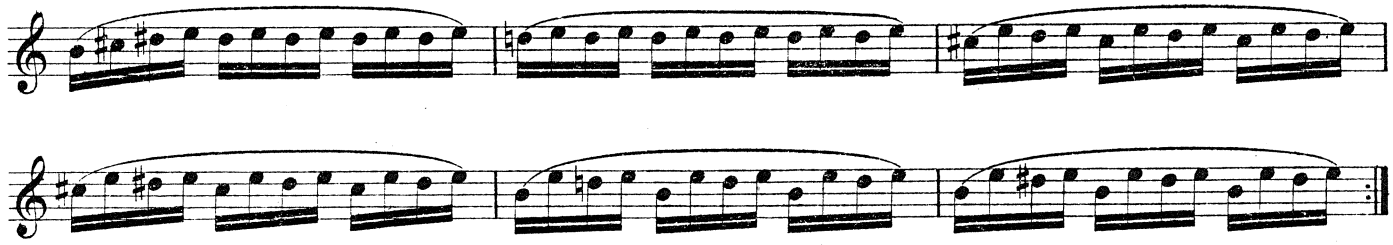
G Saite. 3 - 4 Finger. *G STRING. 3-4 fingers.* CORDE DE SOL. 3-4 doigts.



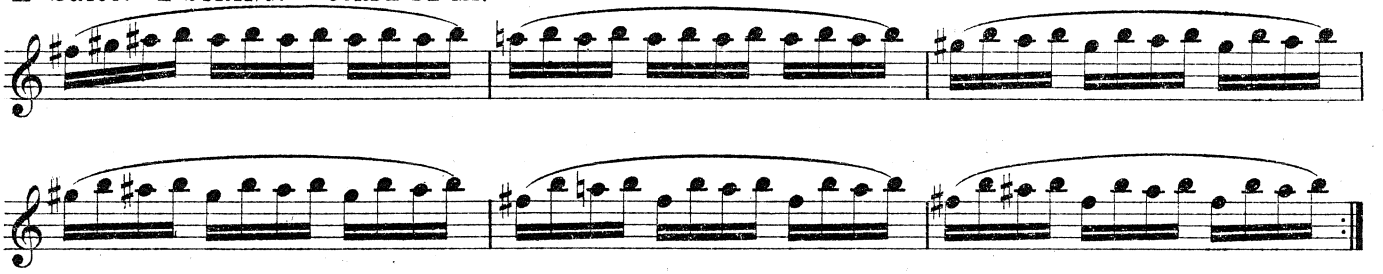
D Saite. *D STRING.* CORDE DE RÉ.



A Saite. *A STRING.* CORDE DE LA.



E Saite. *E STRING.* CORDE DE MI.

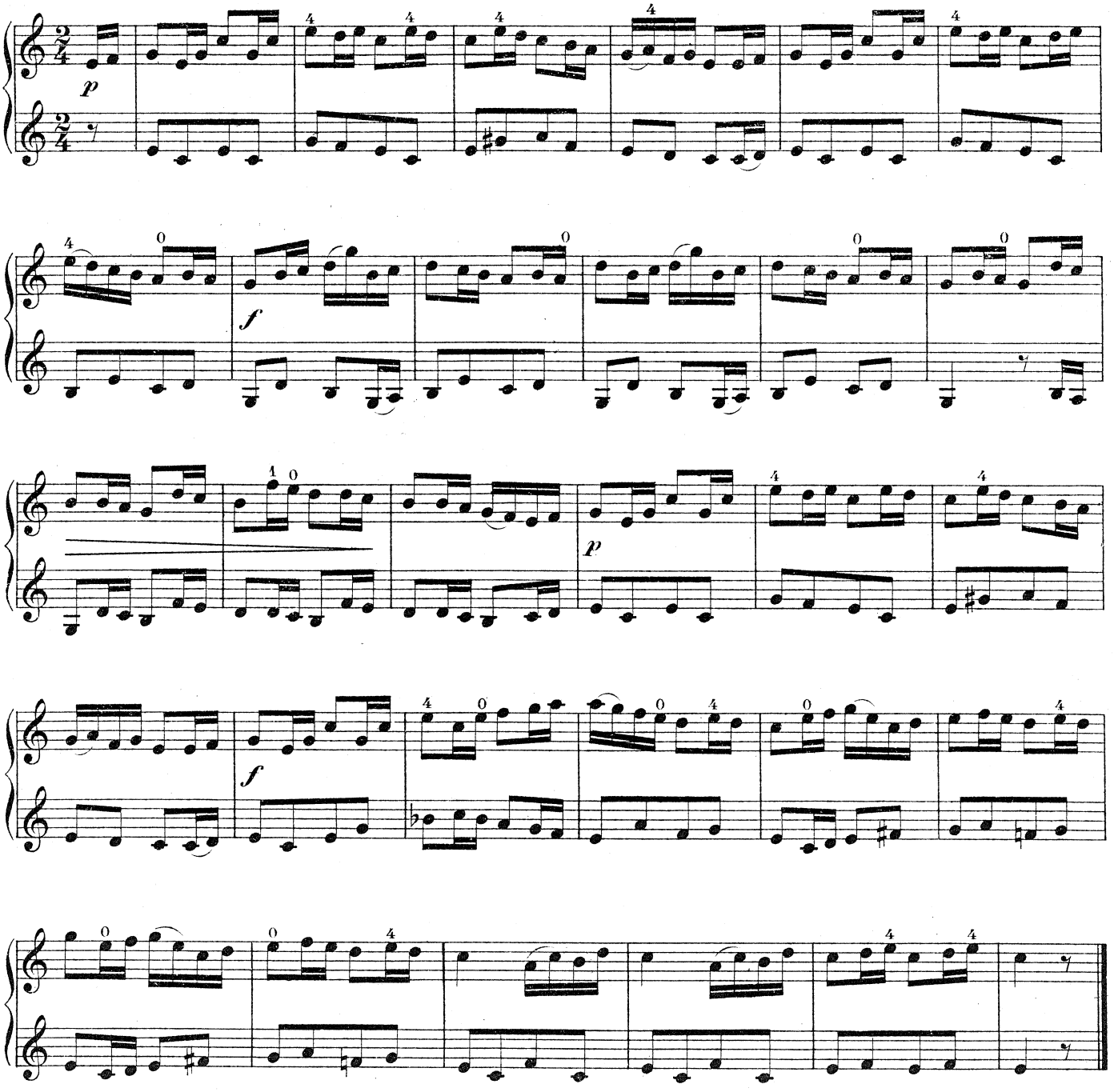


## Kurze Striche in der Mitte des Bogens.

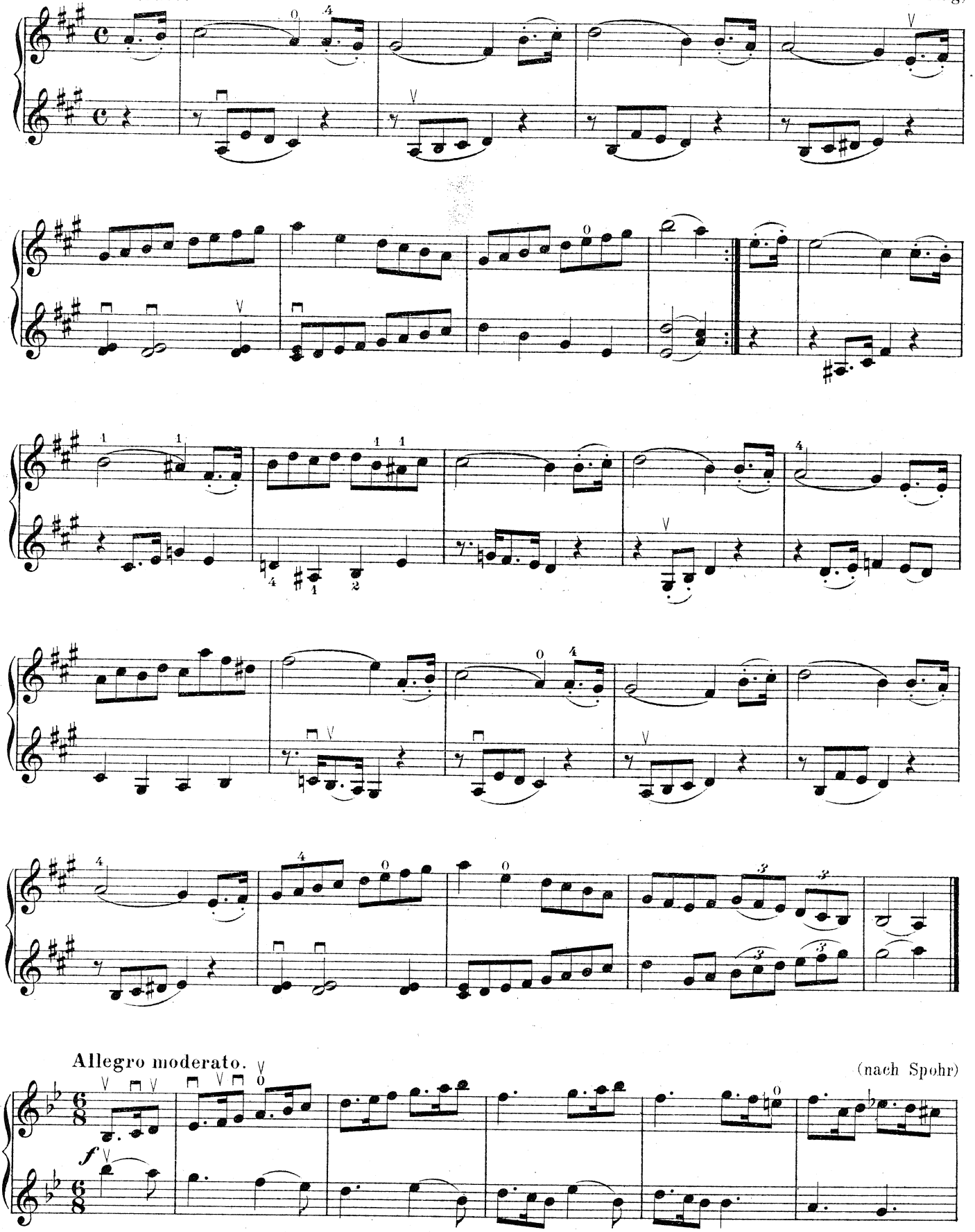
*SHORT BOWINGS IN THE MIDDLE OF THE BOW.*

COUPS D'ARCHET BREFS, DU MILIEU DE L'ARCHET.

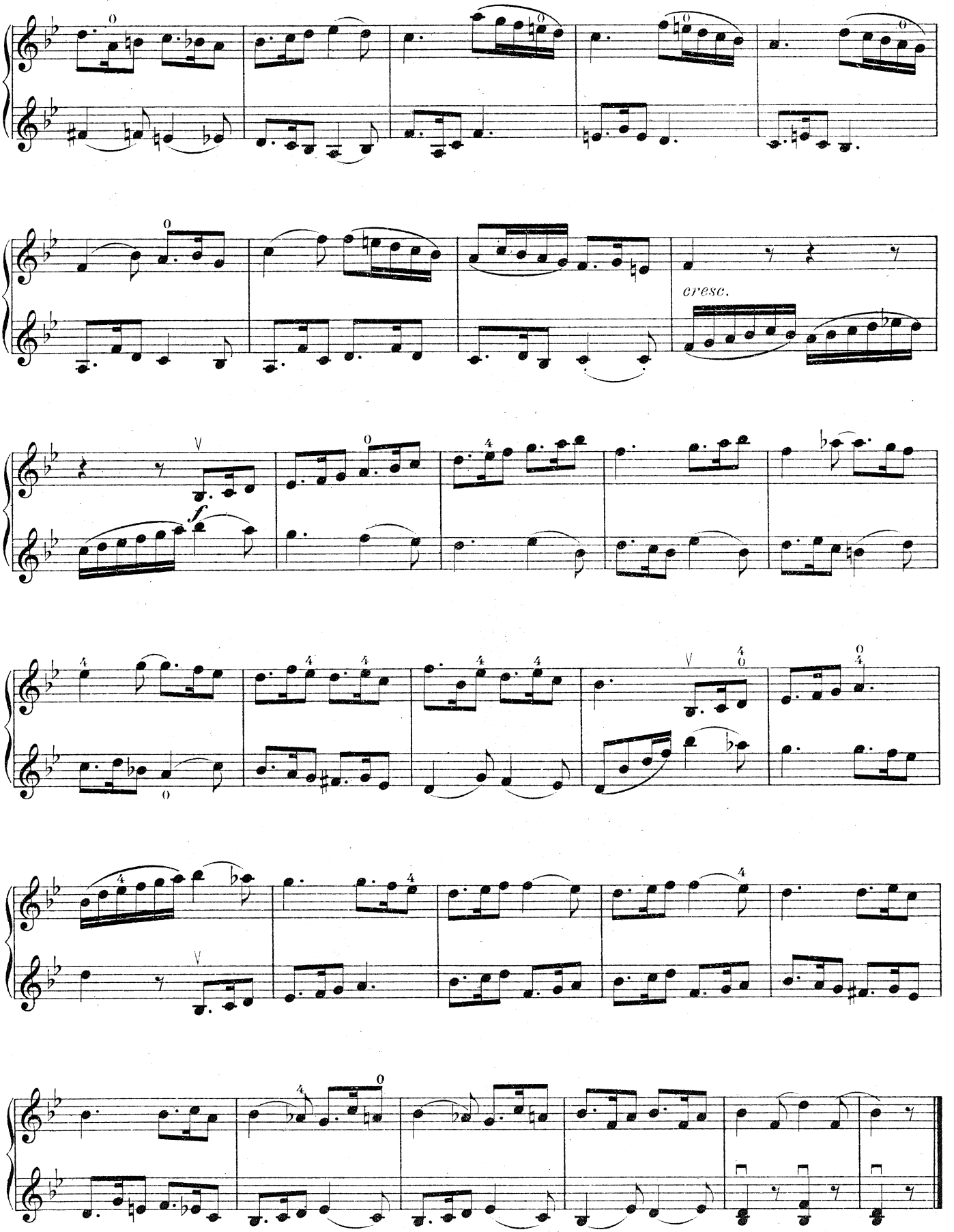
(nach Spohr)



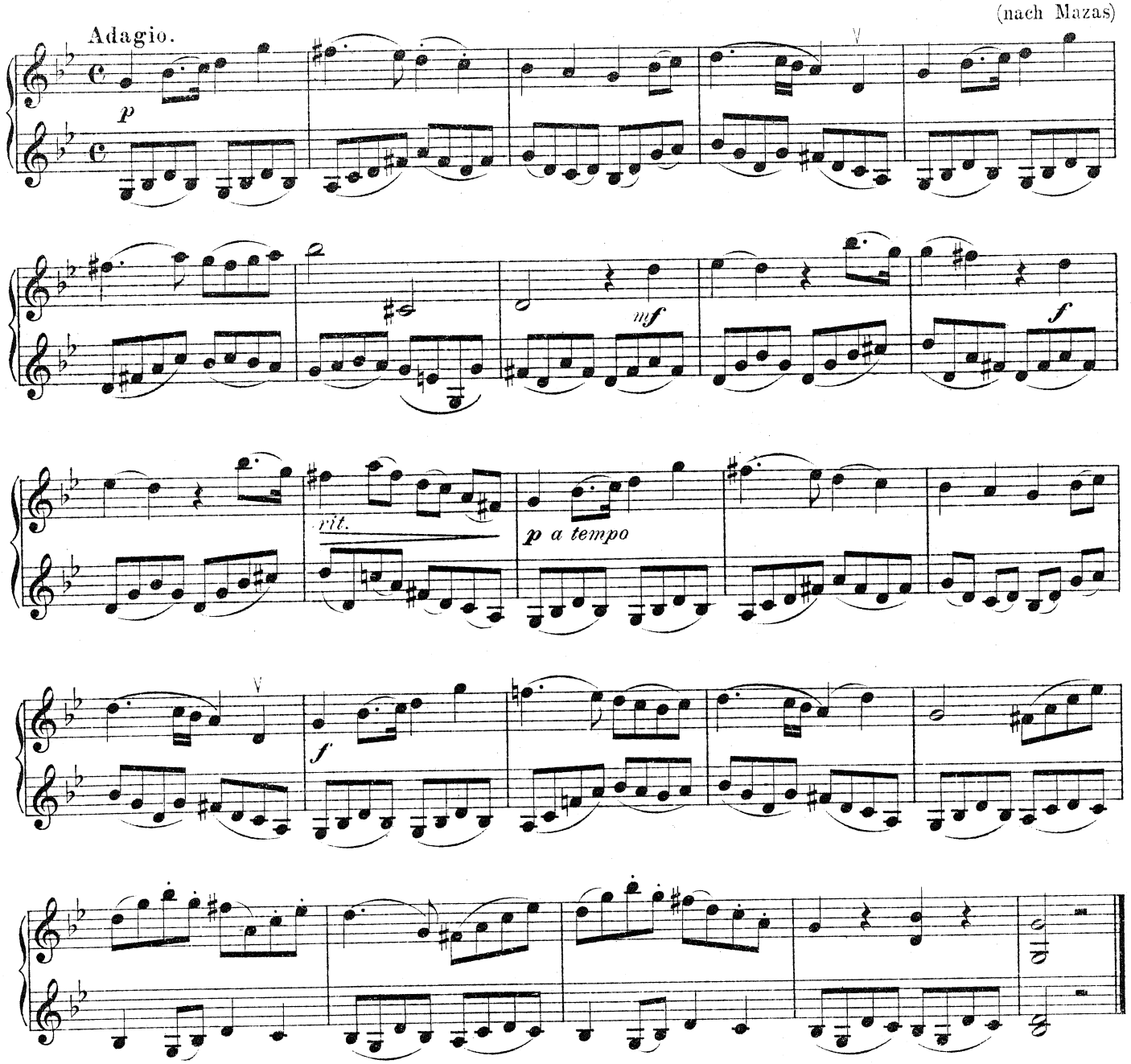
Moderato. (nach C. Henning)



Allegro moderato. (nach Spohr)

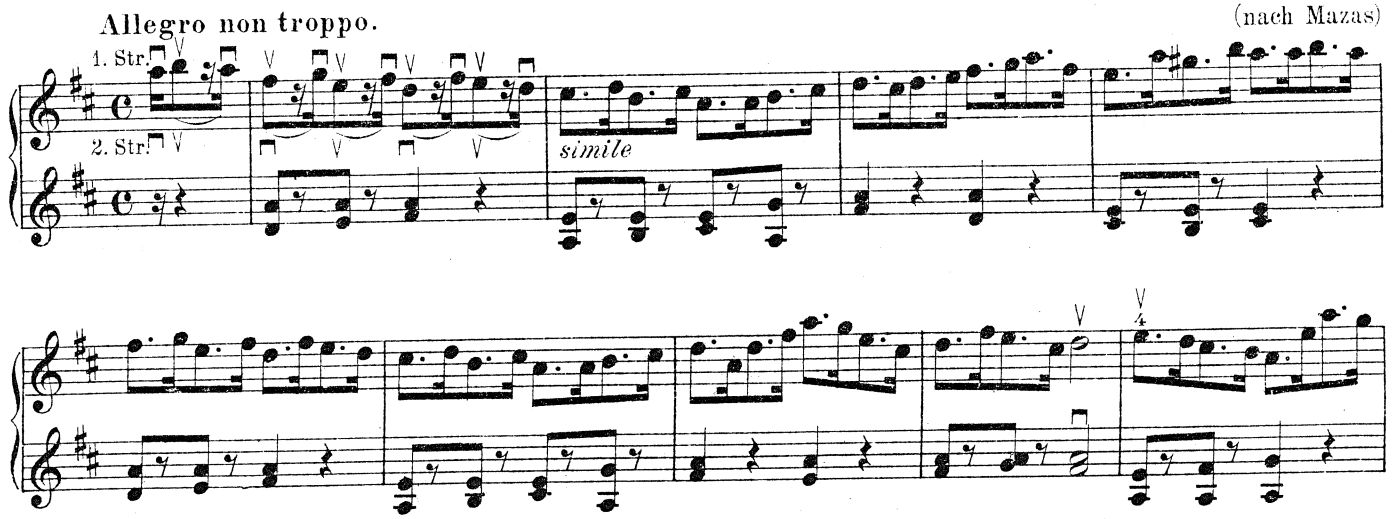

cresc.
f

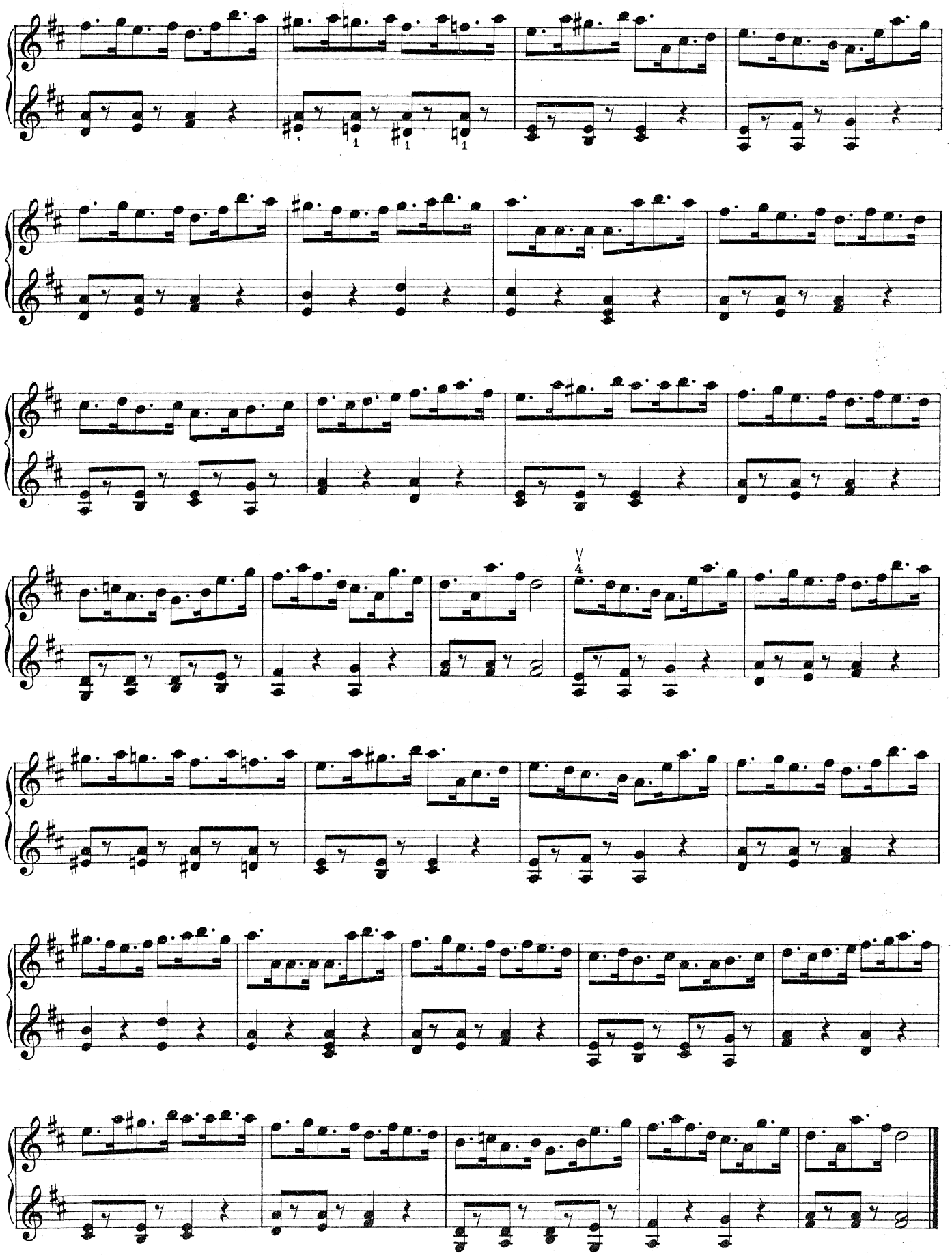
(nach Mazas)



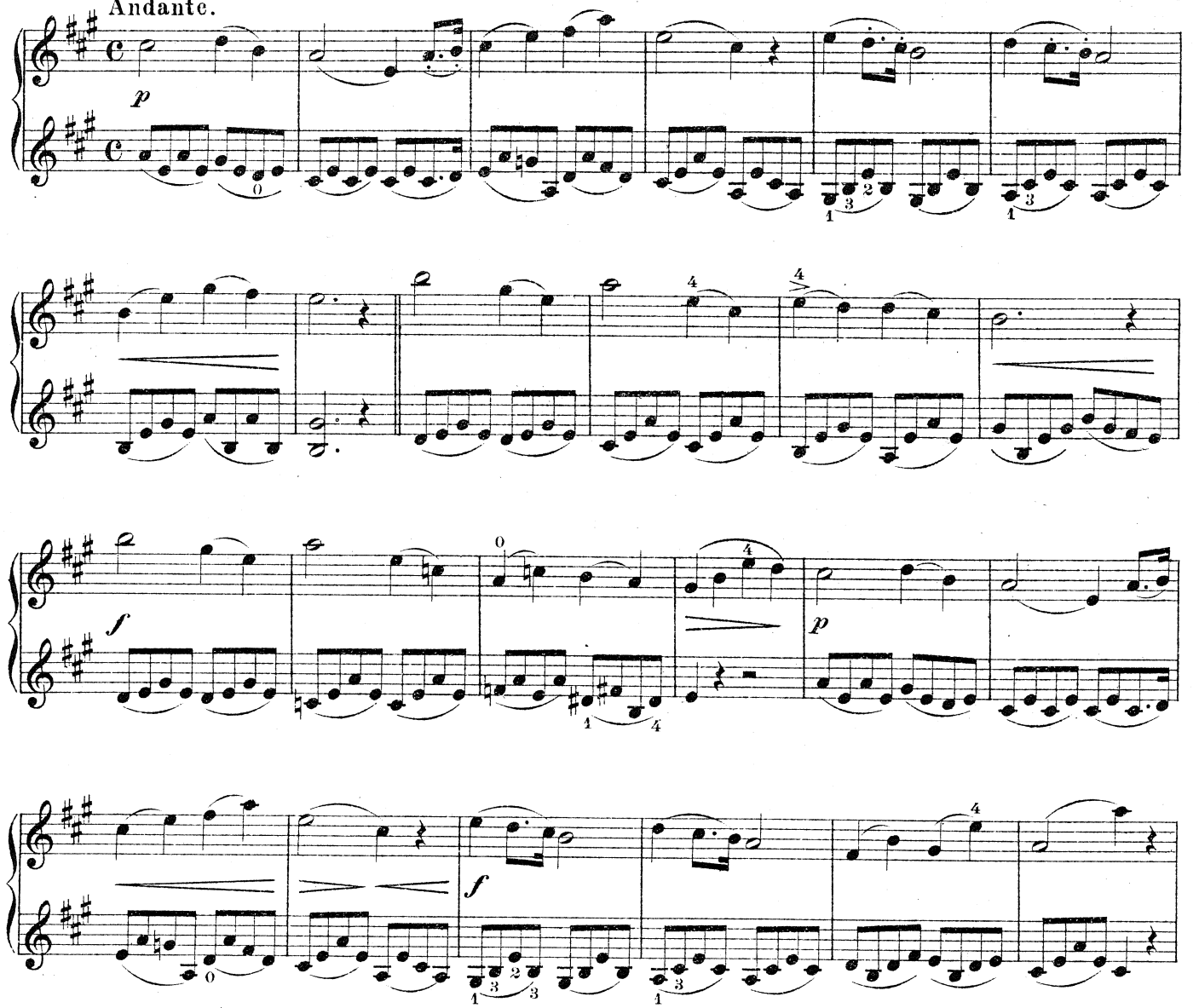

Allegro non troppo.

(nach Mazas)





Andante.



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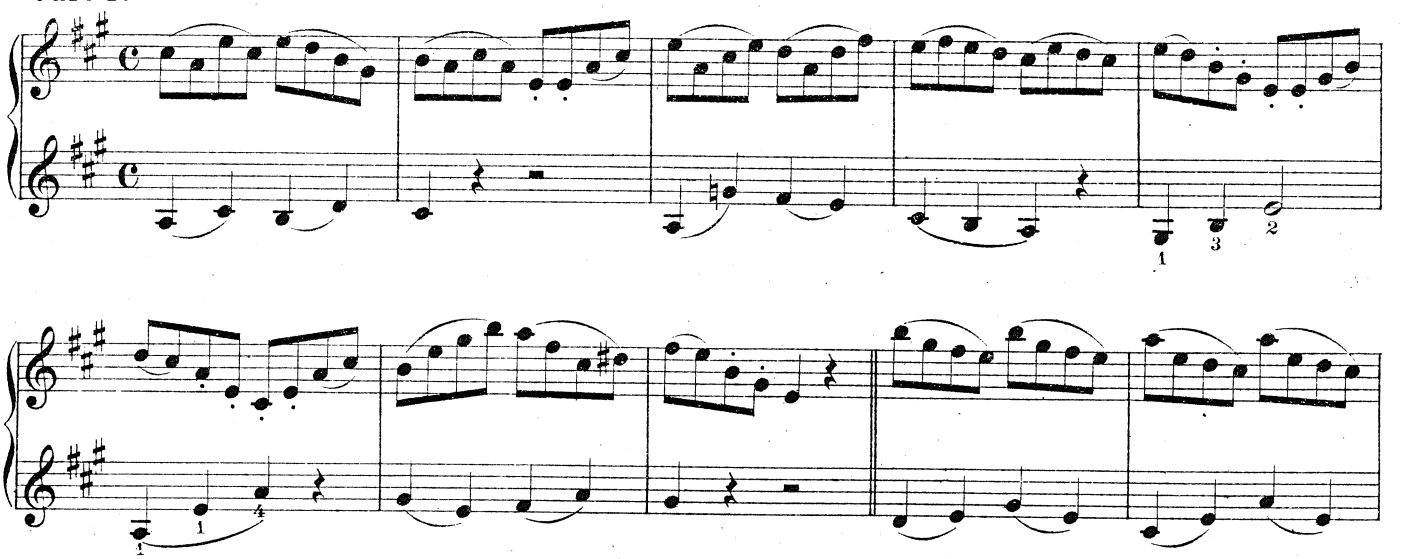

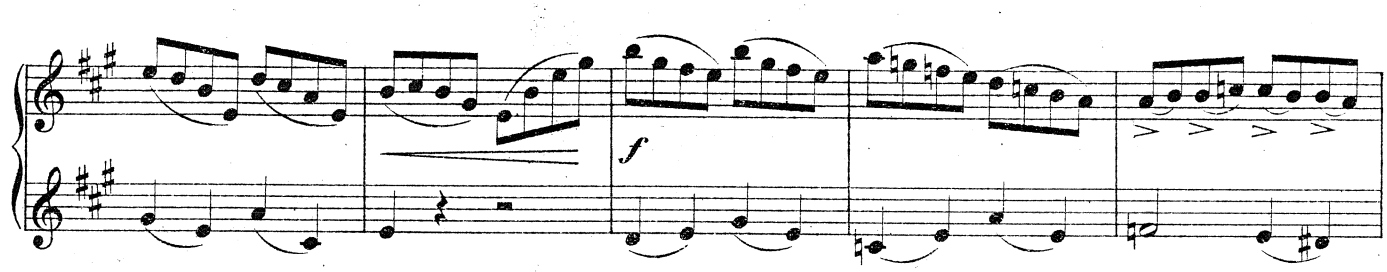


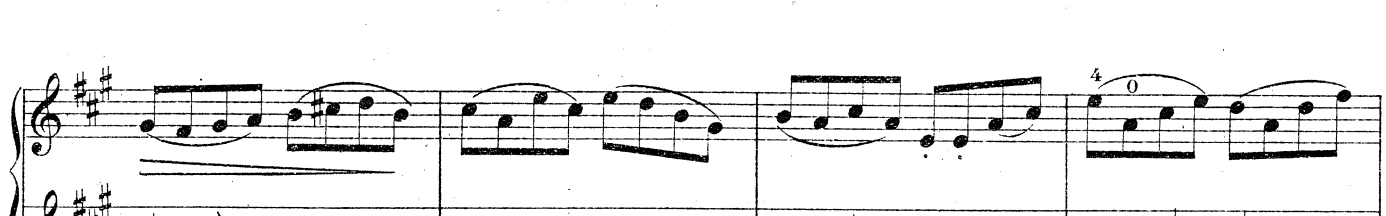

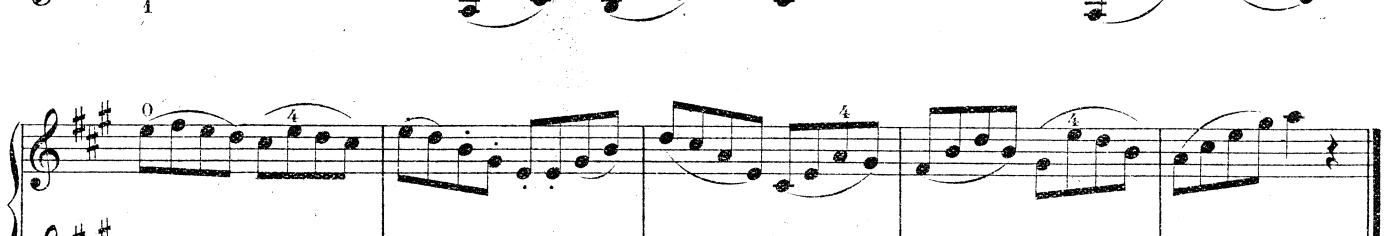

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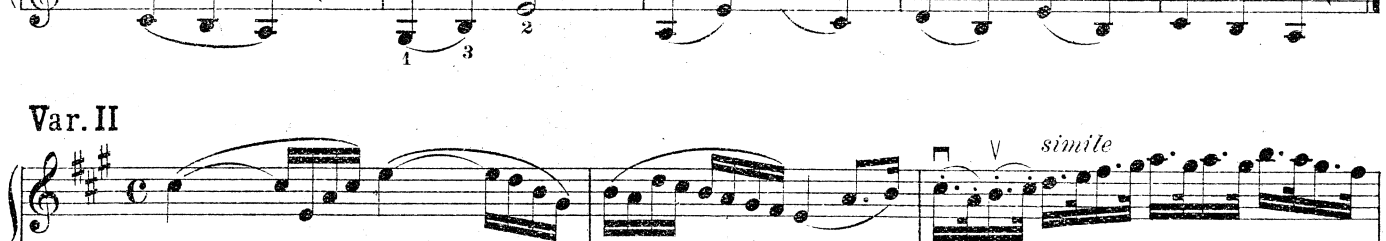
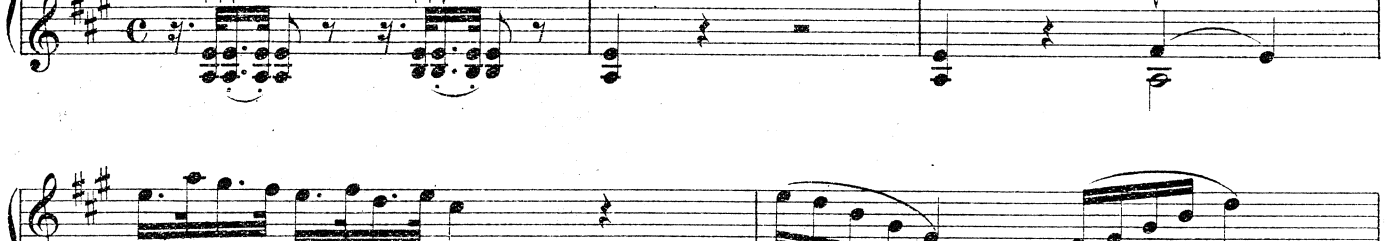
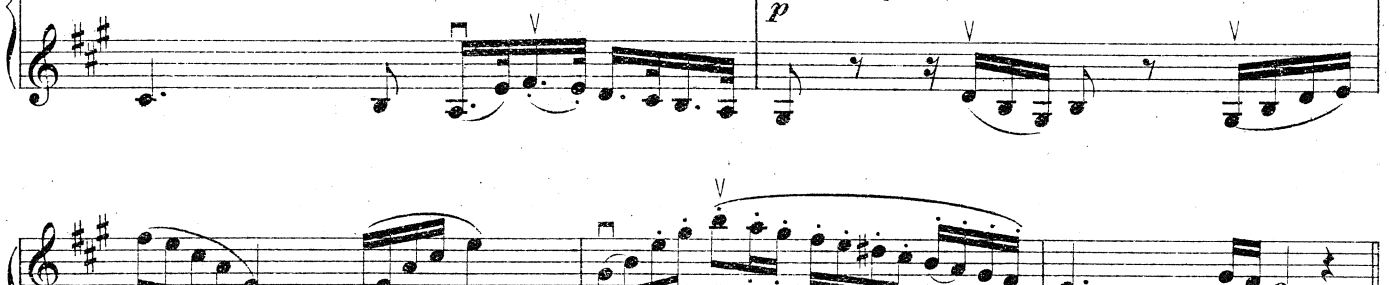
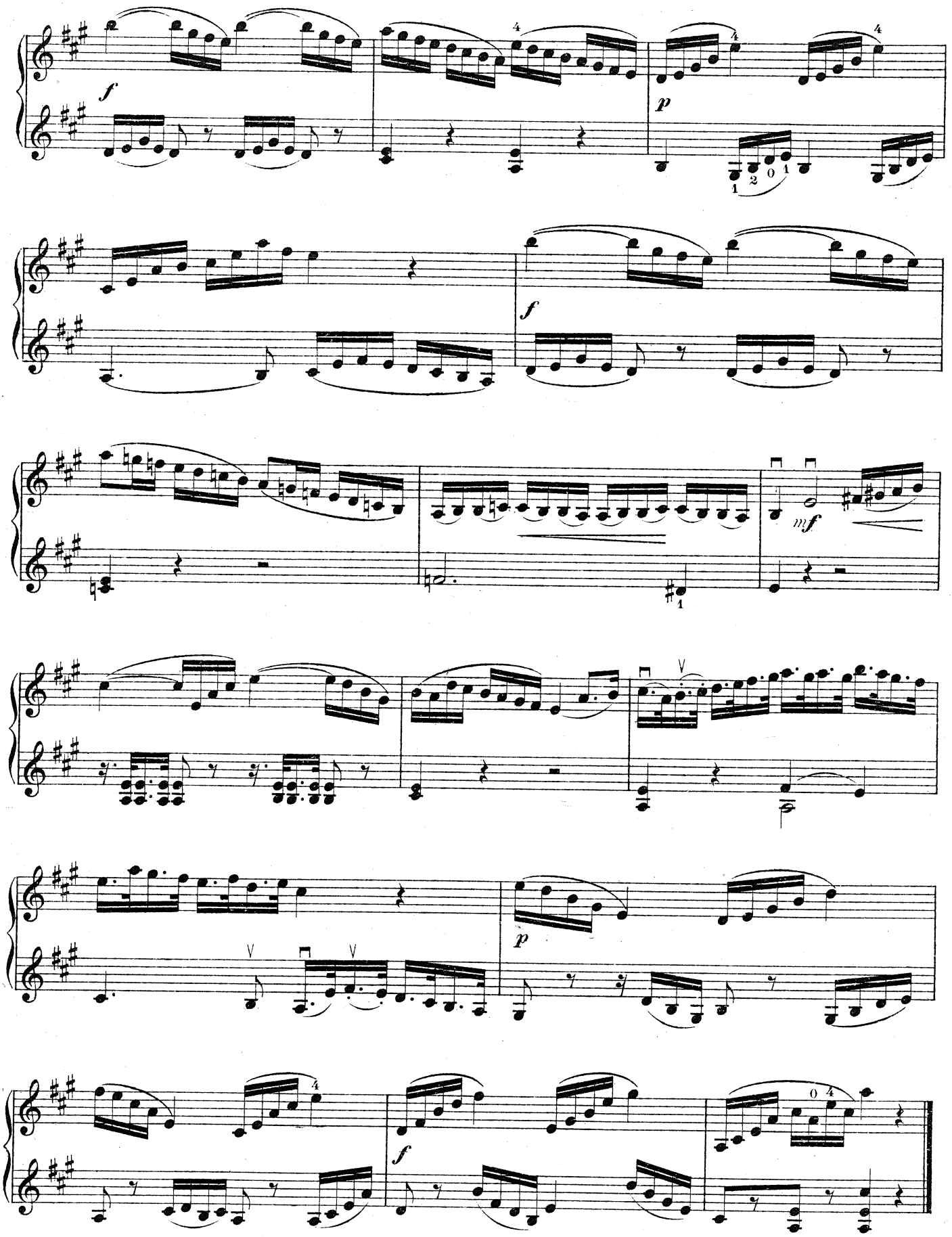


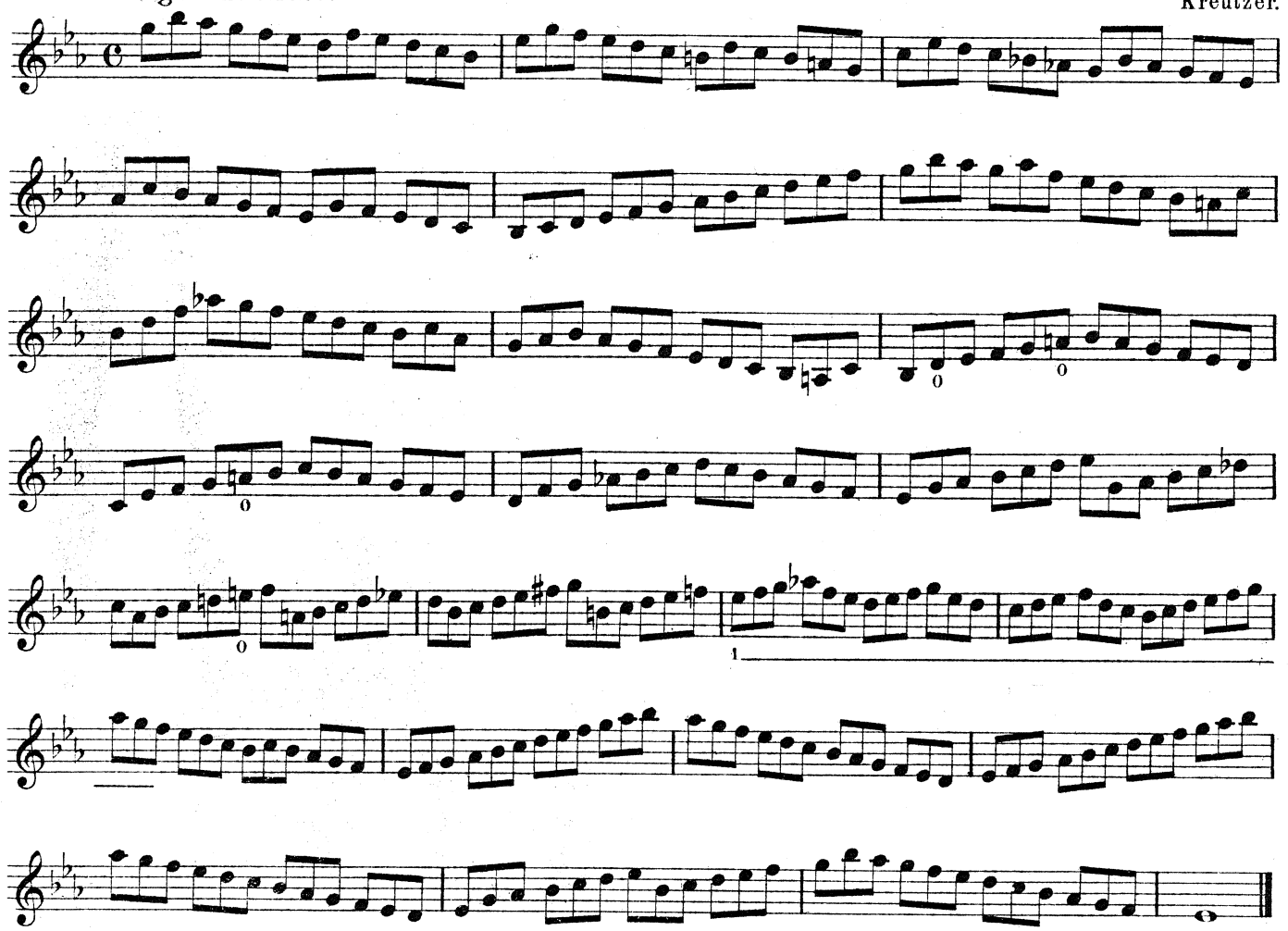

f
p
f
mf
p
f

# Bogen-Übungen und Triolen.

*BOWING EXERCISES AND TRIPLETS.*

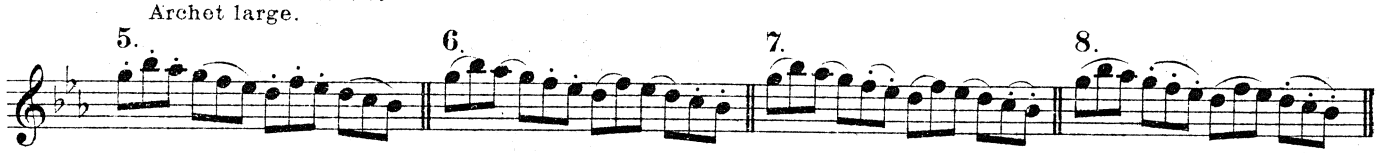
EXERCICES D'ARCHET ET TRIOLETS.

**Allegro moderato.** Kreutzer.



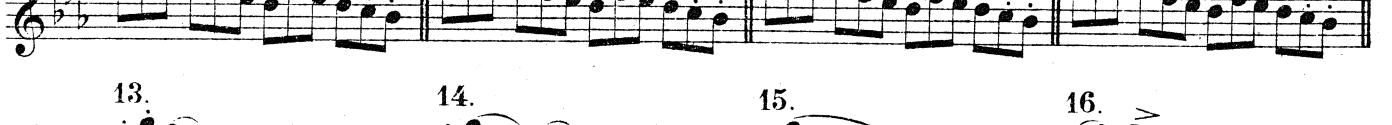
1. 2. 3. 4.

Mit breitem Strich.
*With a broad stroke.*
Archet large.

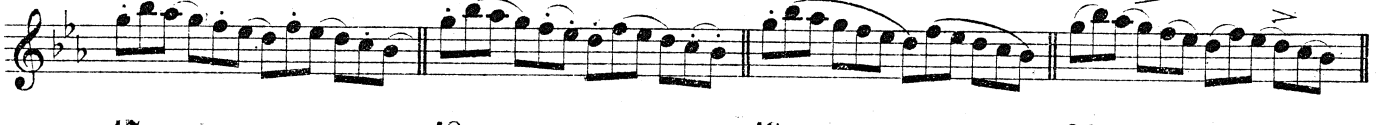


5. 6. 7. 8.

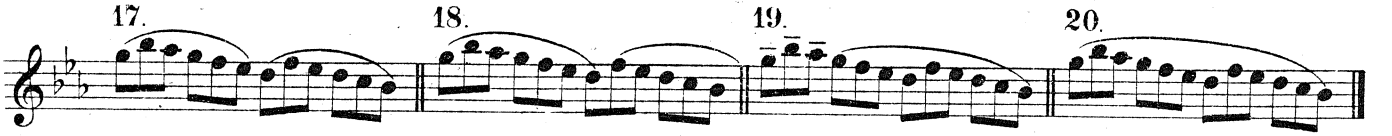
9. 10. 11. 12.



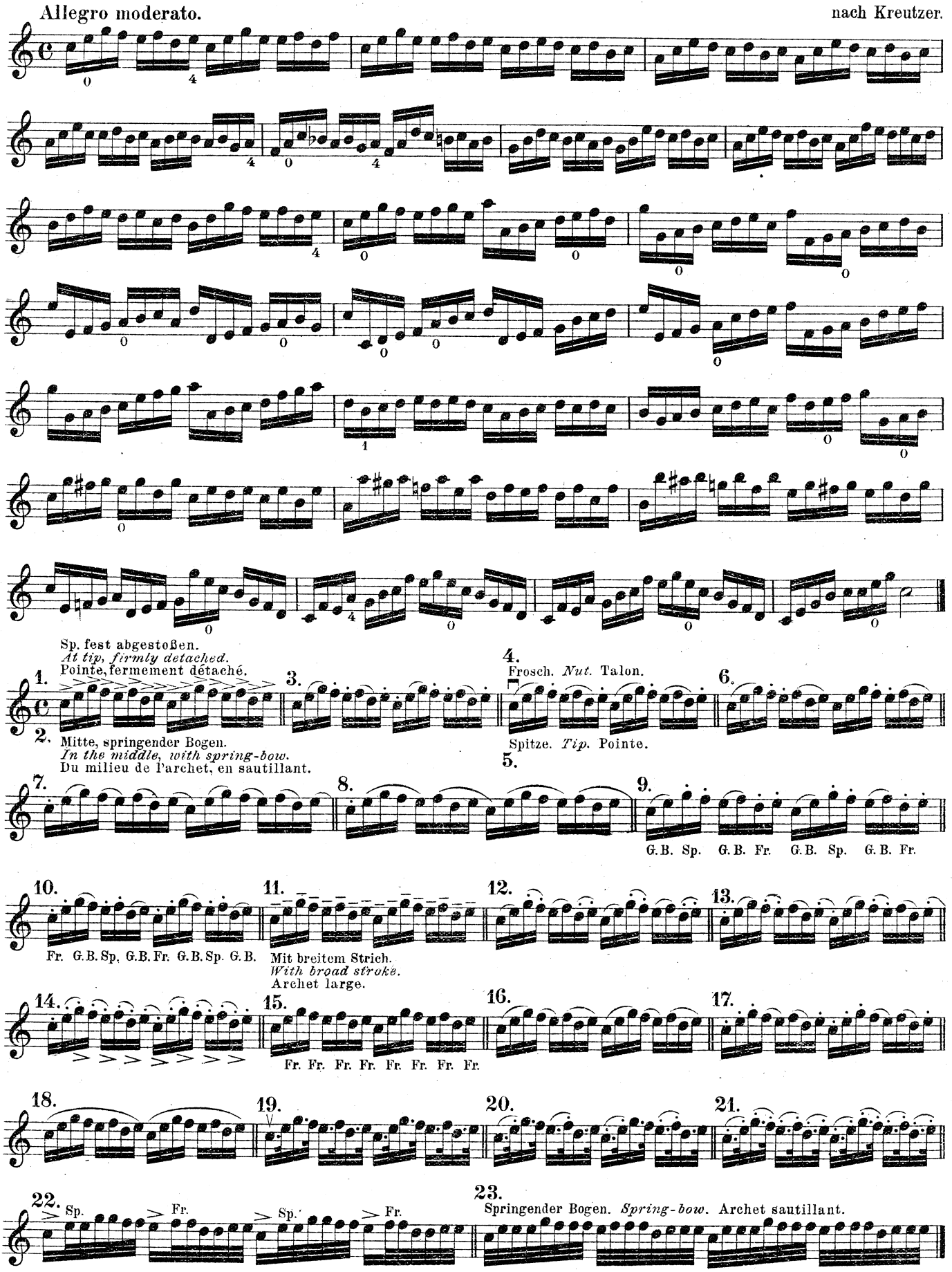
13. 14. 15. 16.



17. 18. 19. 20.



Allegro moderato. nach Kreutzer.



# Übungen für die Unabhängigkeit der Finger und zur Vorbereitung für die Doppelgriffe.

*EXERCISES TO DEVELOP INDEPENDENCE OF THE FINGERS AND PREPARATORY TO DOUBLE-STOPPING.*

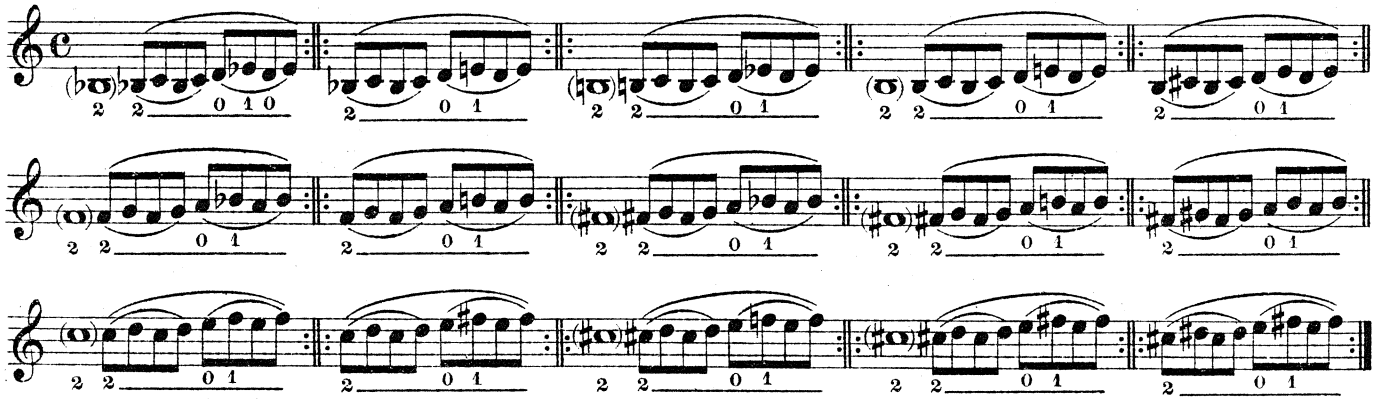
EXERCICES POUR L'INDÉPENDANCE DES DOIGTS ET PRÉPARATION AUX DOUBLES CORDES.

In diesen Übungen bleibt der Finger, der mit der ganzen Note bezeichnet ist, stets liegen.

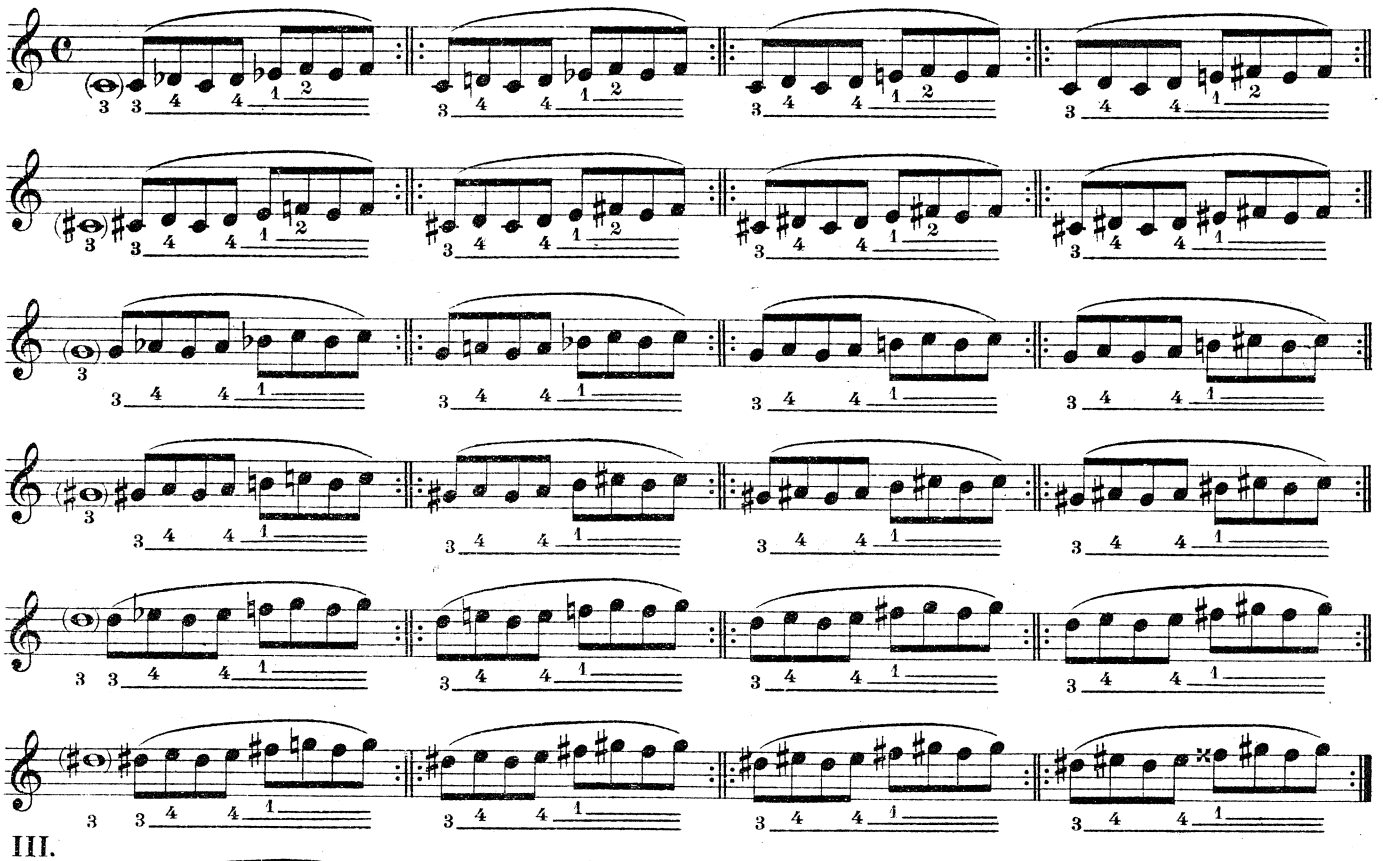
*In these exercises the finger indicated by the whole note (semi-breve), remains on the string throughout.*

Dans les exercices suivants, le doigt qui exécute la ronde demeurera constamment sur la corde.

I.



II.



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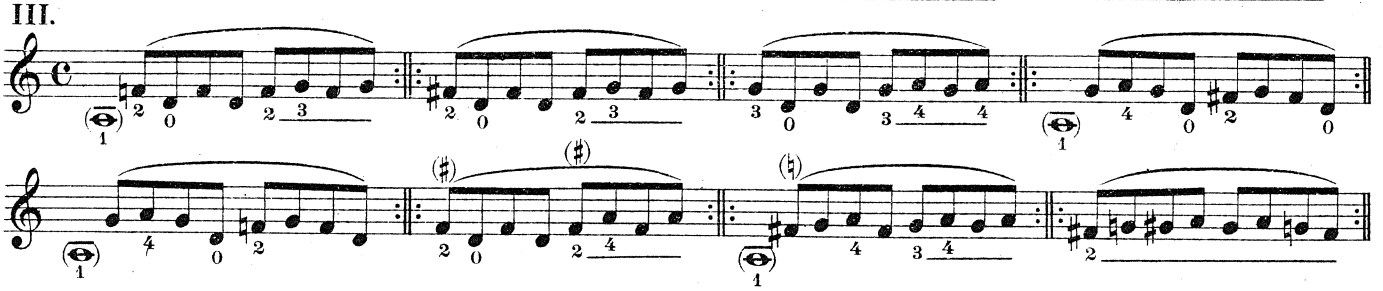
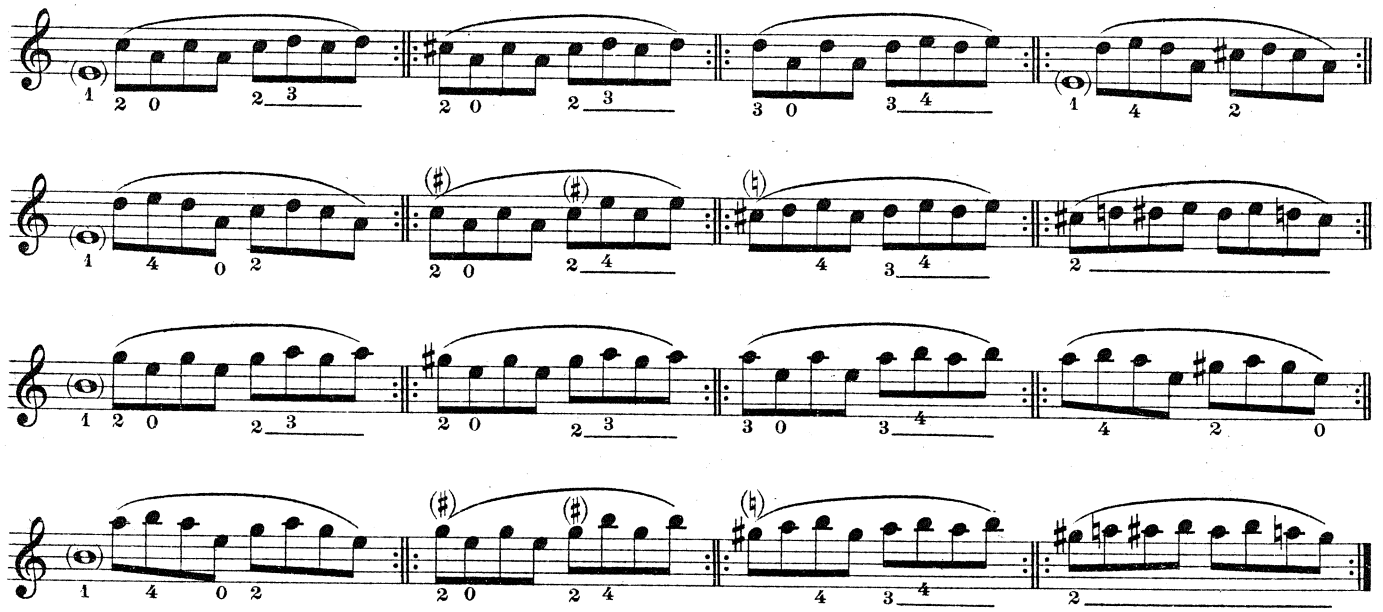
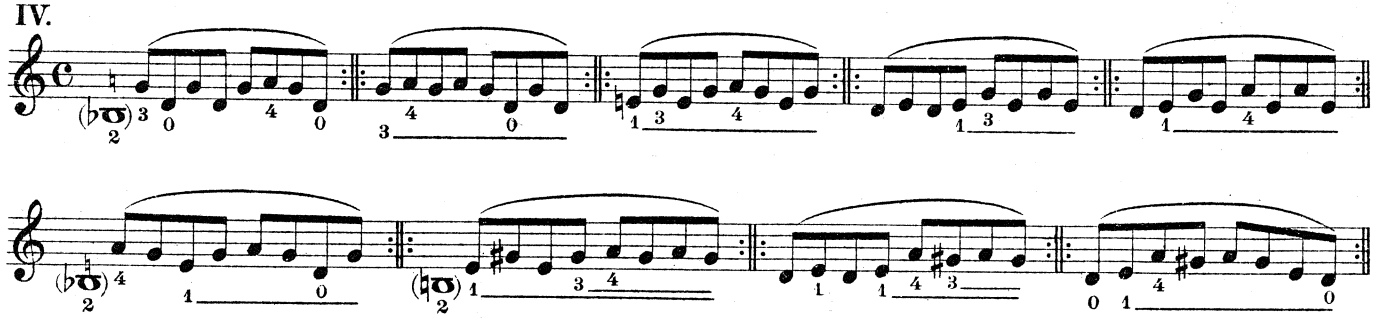
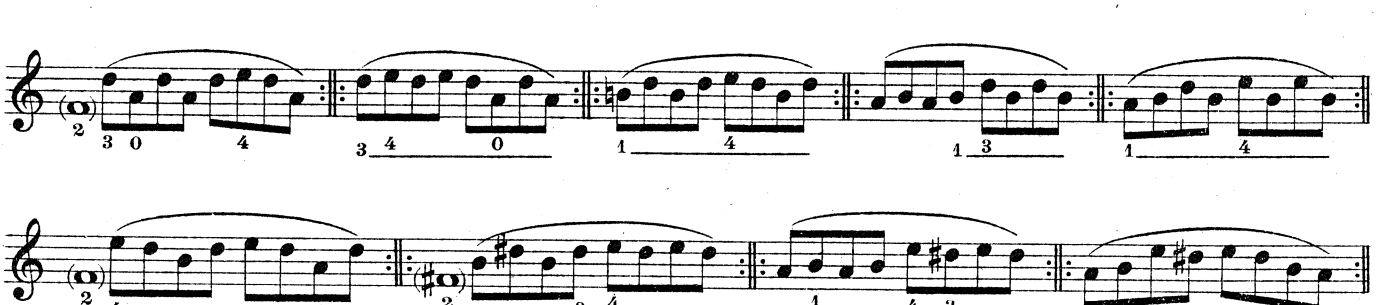
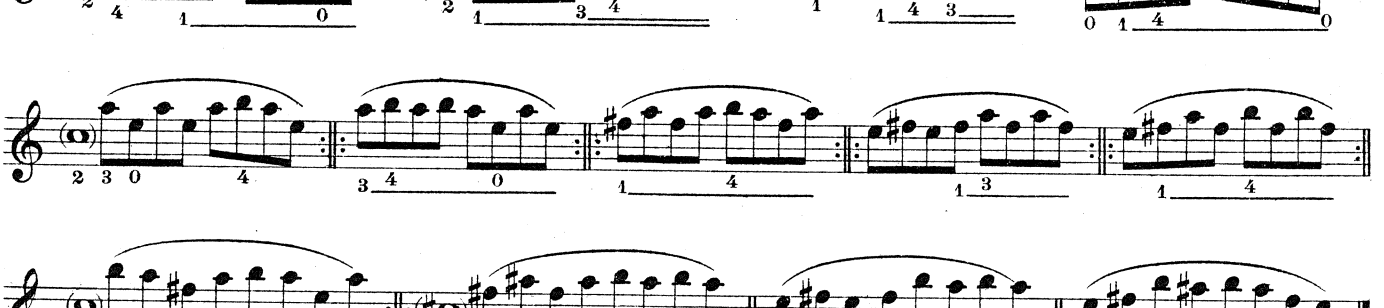


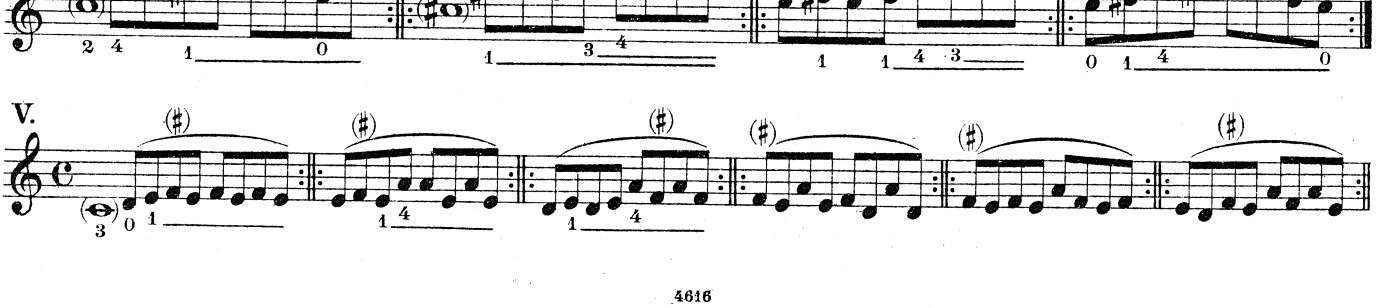


IV.

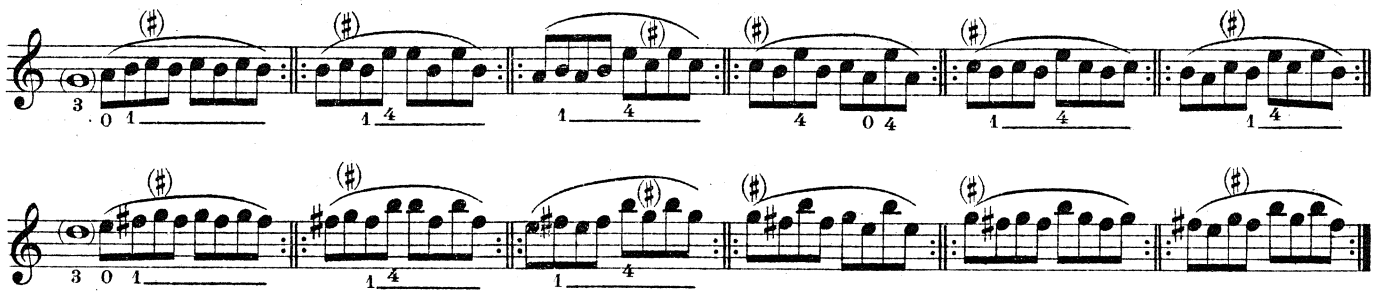




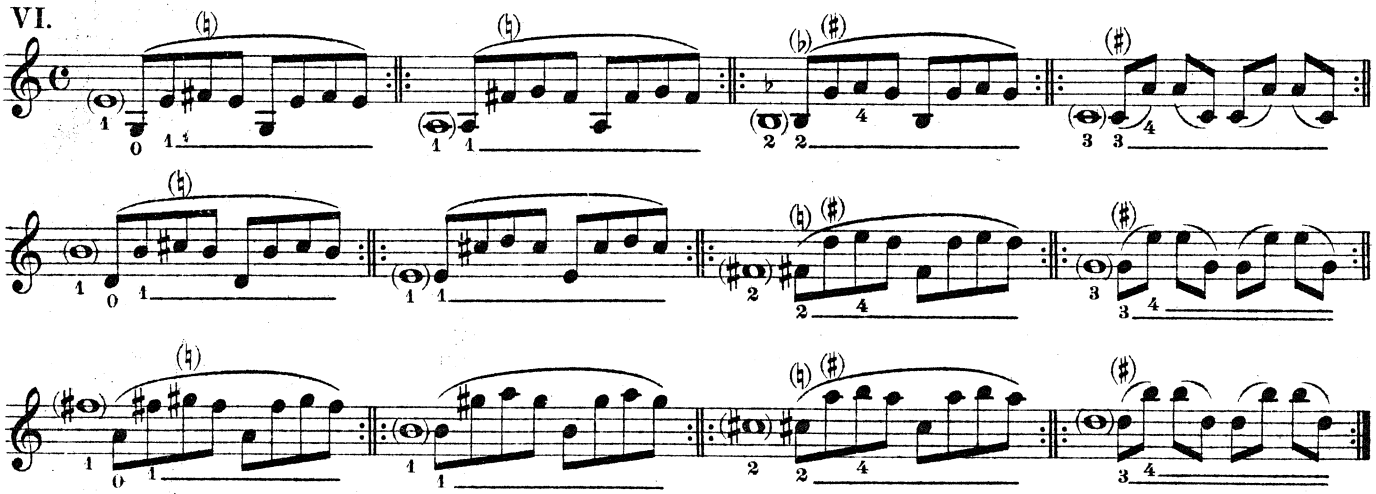




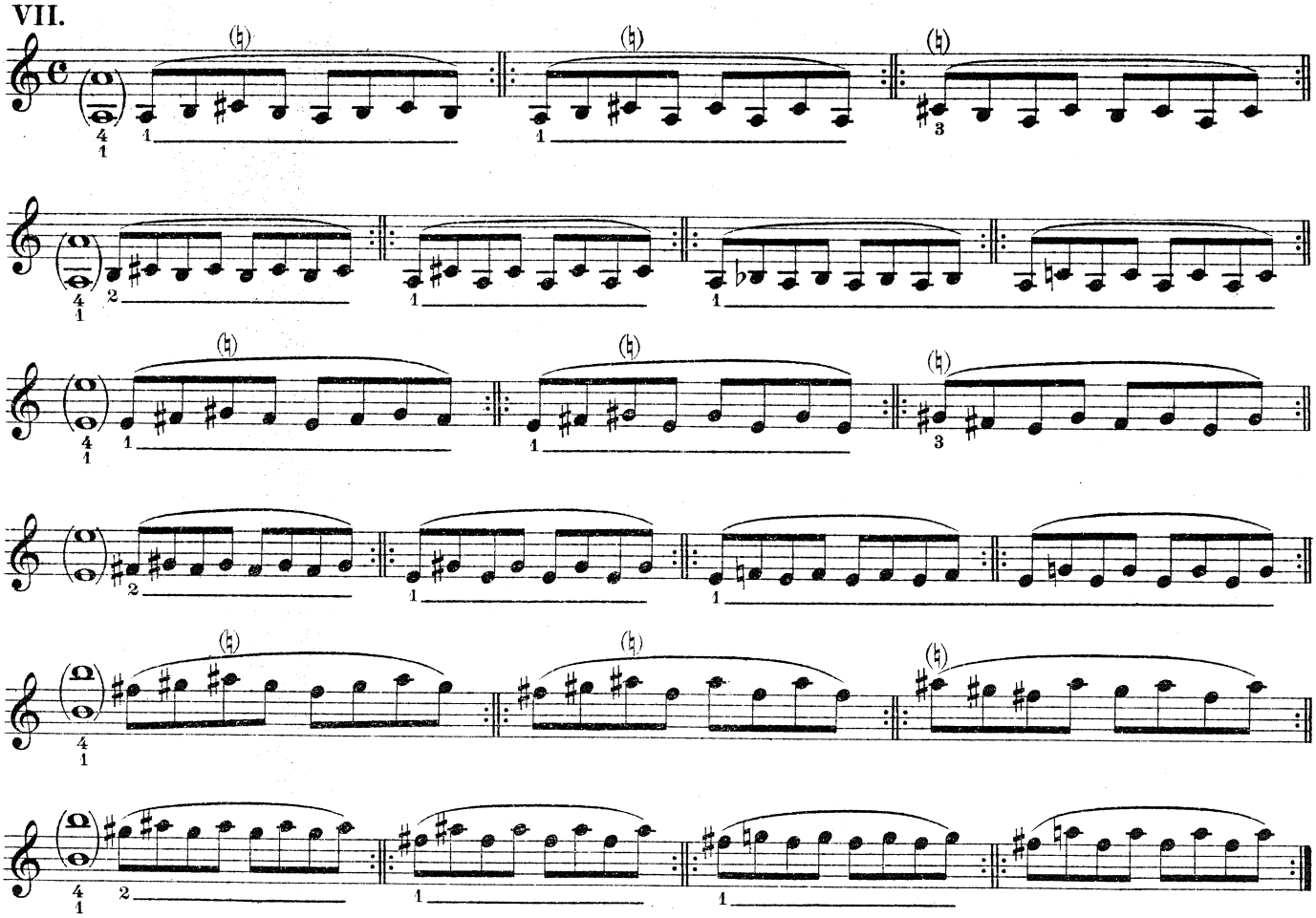
V.



VI.

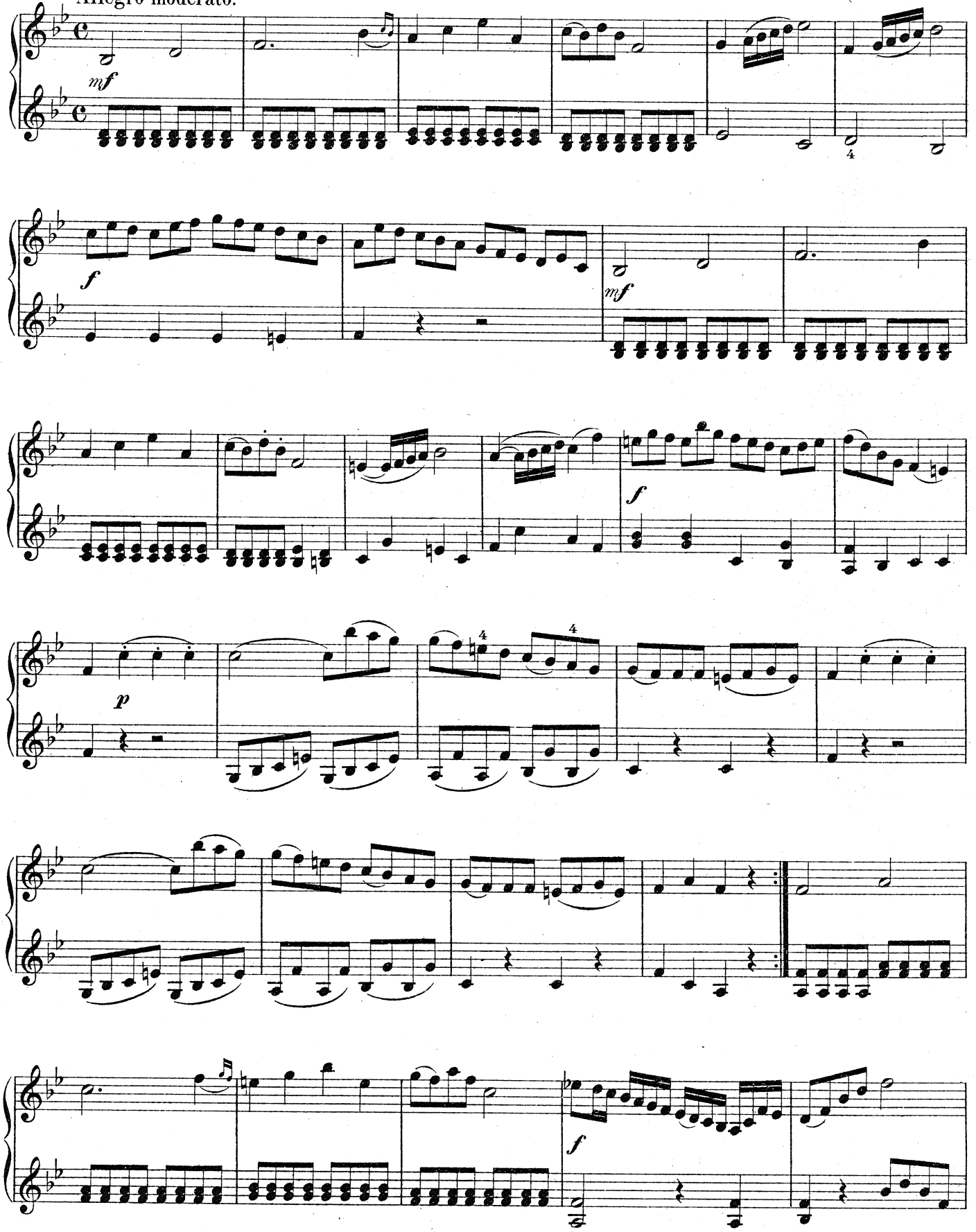


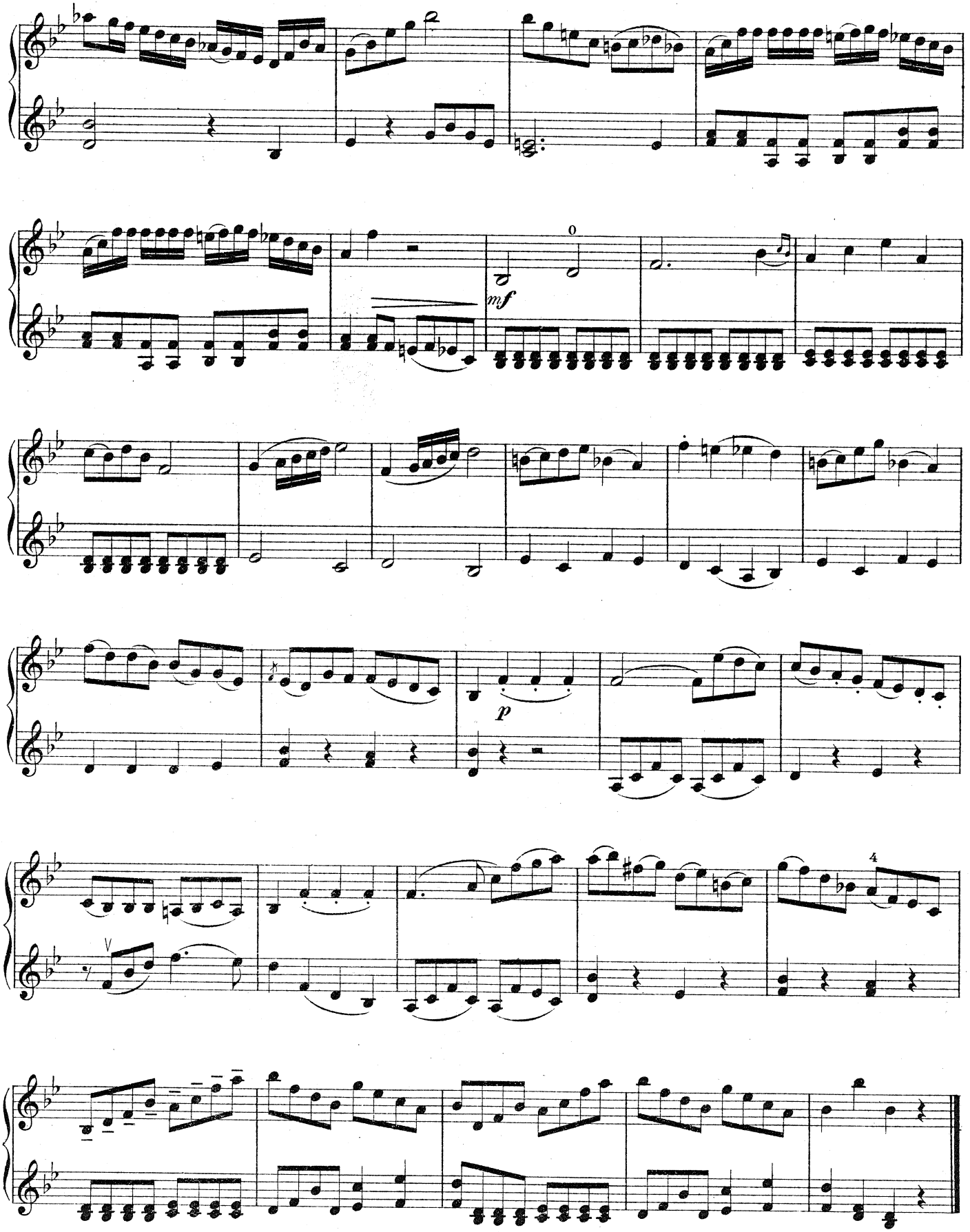
VII.



Allegro moderato.

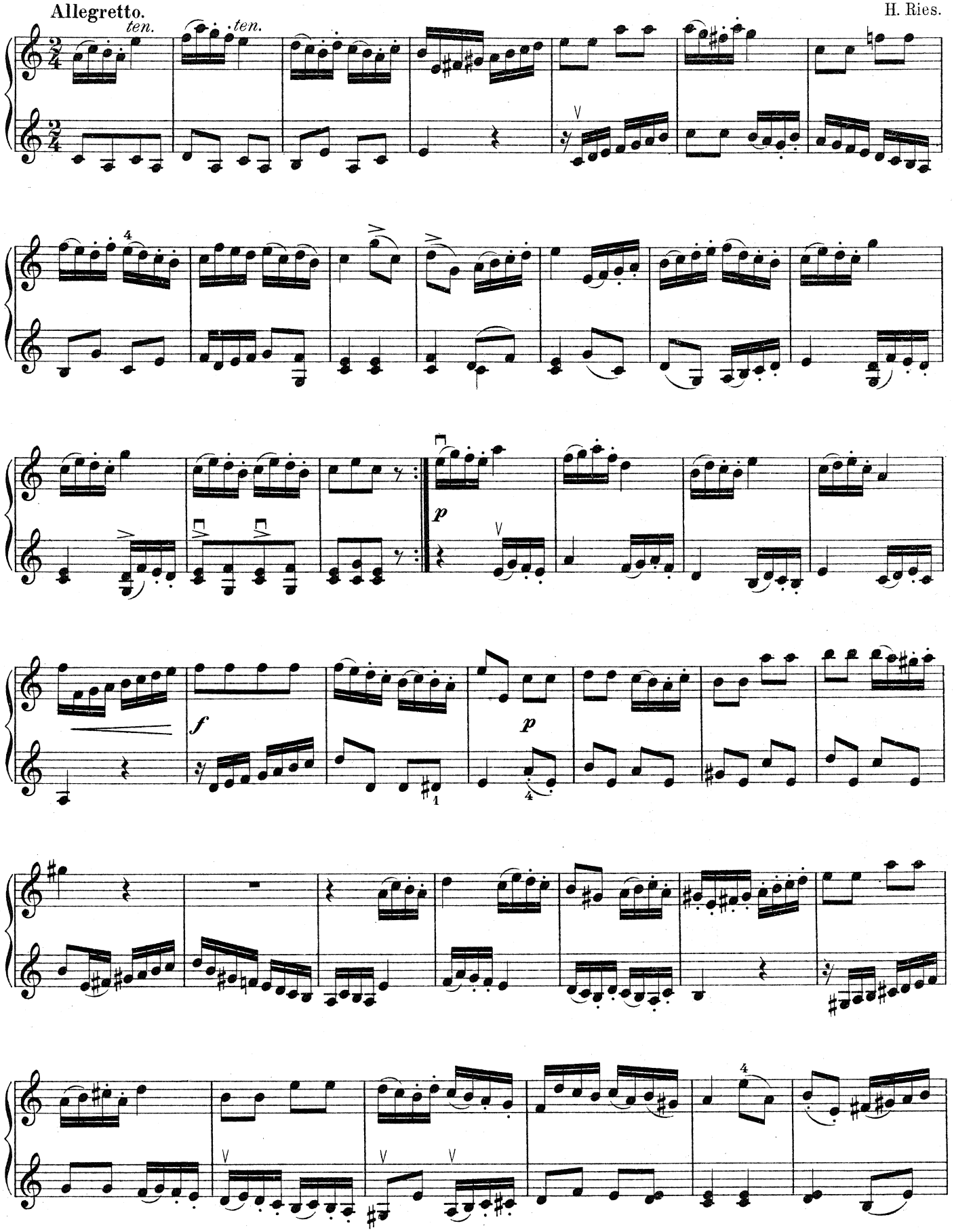
(nach J. Mazas)

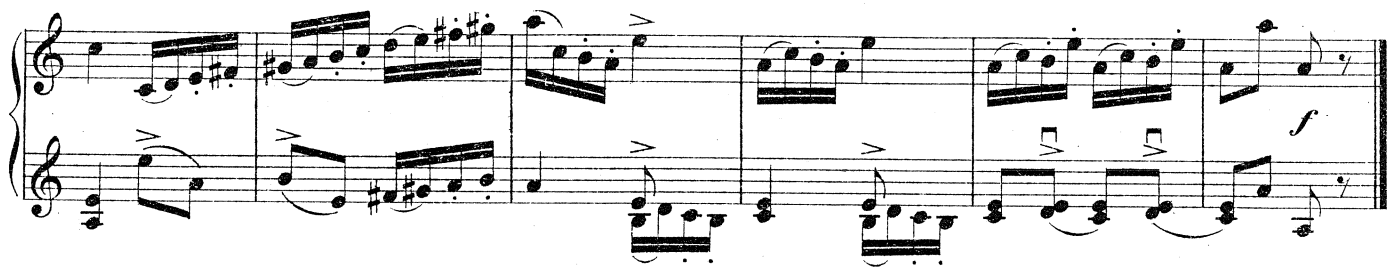



mf
p

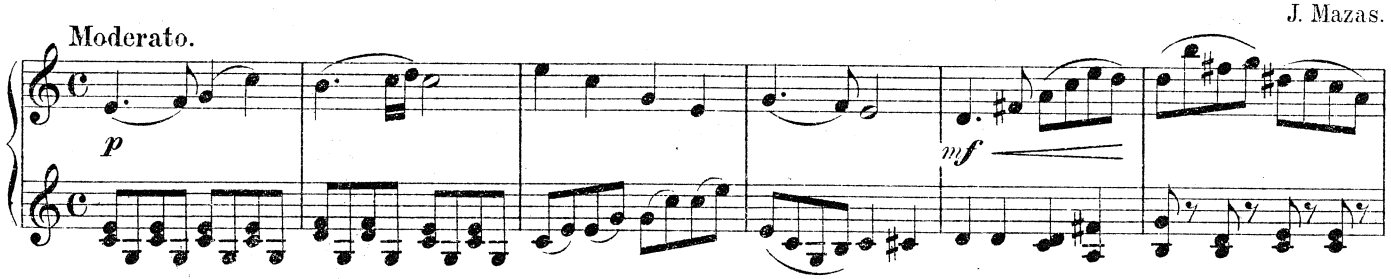
Allegretto.

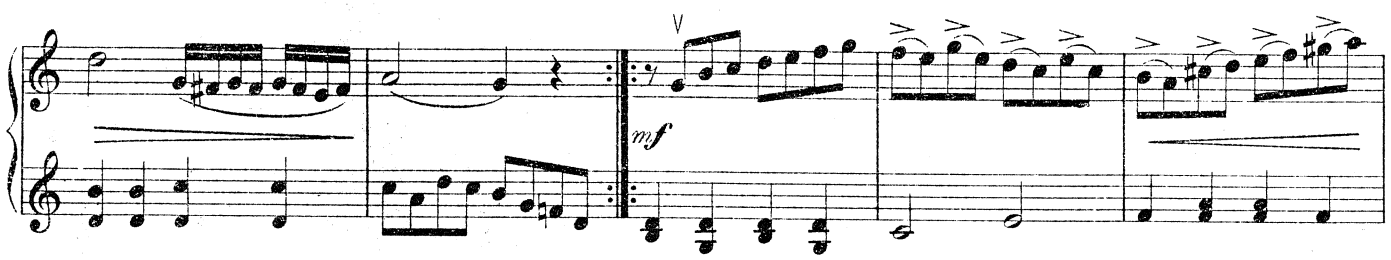
H. Ries.

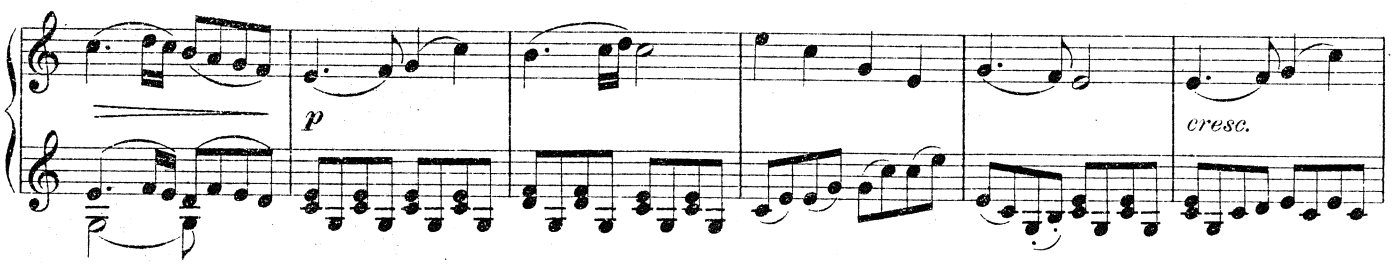


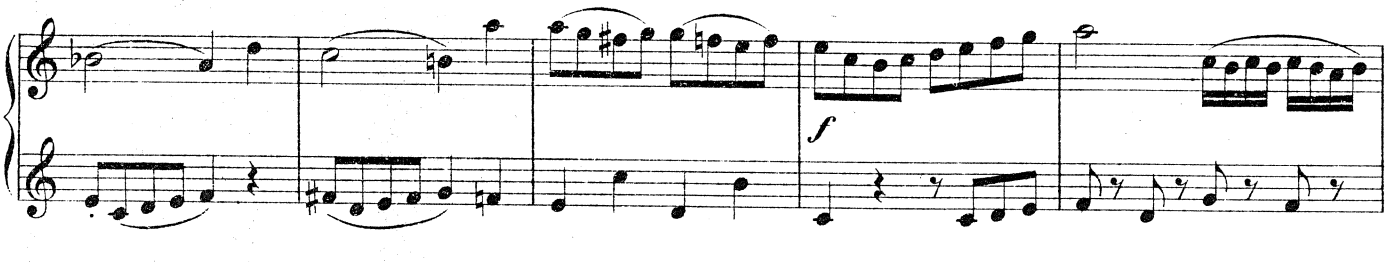


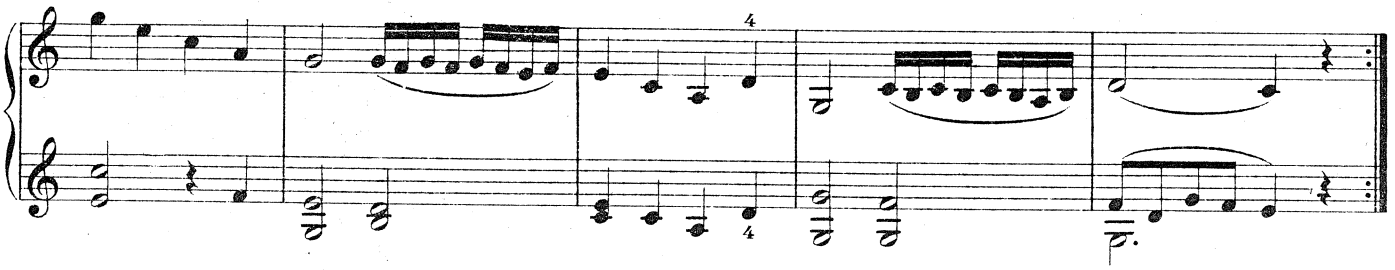

J. Mazas.



## Die Verzierungen.

Der Vorschlag und der Schleifer (Doppelvorschlag) entnehmen ihren Zeitwert von der darauffolgenden Hauptnote.

Der Nachschlag dagegen von der vorhergehenden Hauptnote.

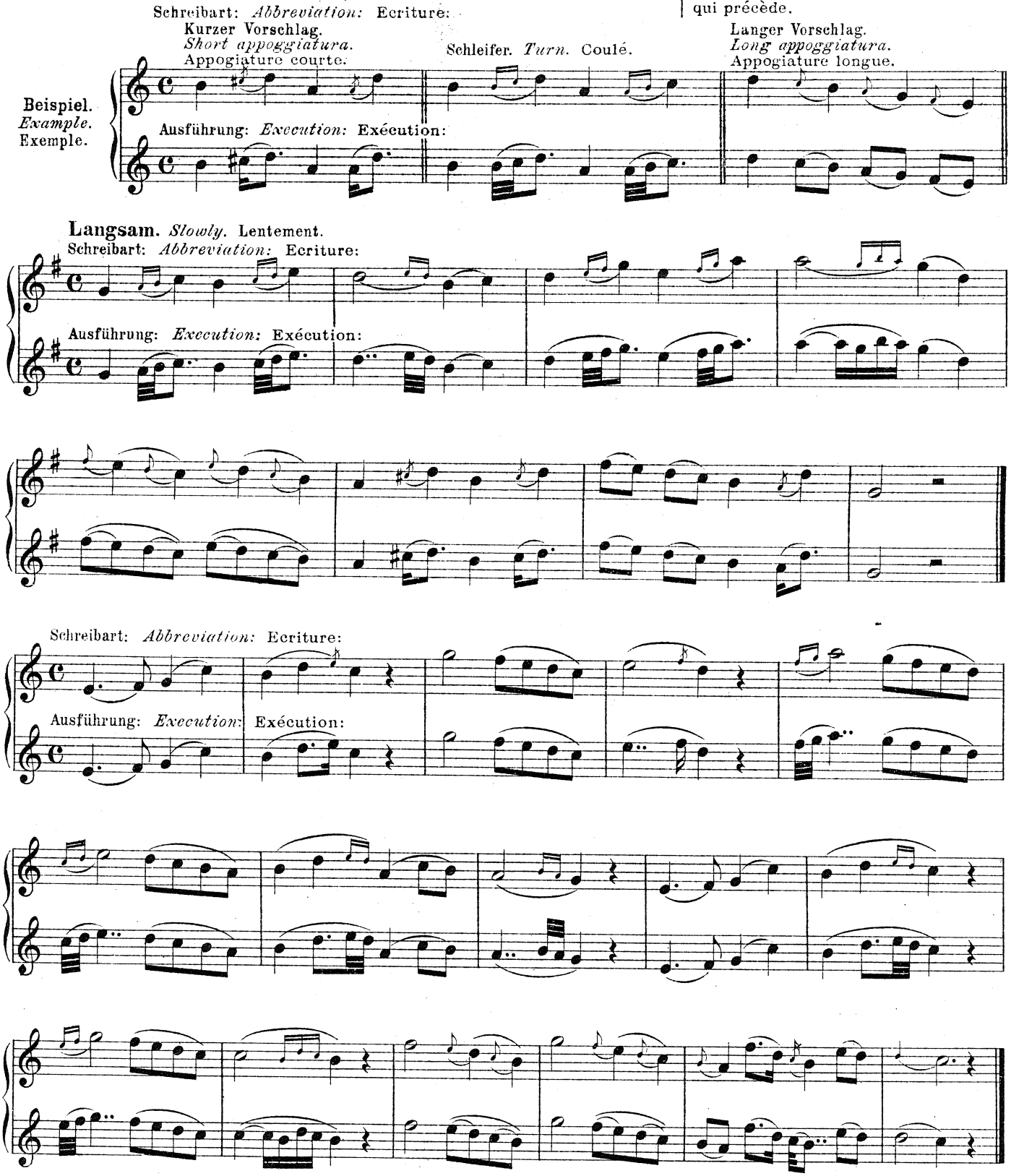
## *EMBELLISHMENTS.*

*The appoggiatura and the turn derive their value from the principal note following them, whereas the after-note takes it from the preceding principal note.*

## LES ORNEMENTS.

L'appogiature et le coulé (appogiature double) empruntent leur valeur à celle de la note principale qui suit.

La terminaison au contraire emprunte la sienne à celle de la note principale qui précède.



## Der Doppelschlag. (∾∾)

Der Doppelschlag kommt in zwei Formen vor. Man achte, ob er über 𝄪 oder nach der Note steht. 𝄾 ∾ Im ersten Falle ist der anschlagende, im zweiten der nachschlagende Doppelschlag gemeint.

## *THE TURN (GRUPPETTO).*

*The turn occurs in two different forms, viz: with the sign above 𝄪 or after the note 𝄾∾, and we must accordingly play the embellishment commencing with the principal note 𝄪, or immediately after it 𝄾 ∾.*

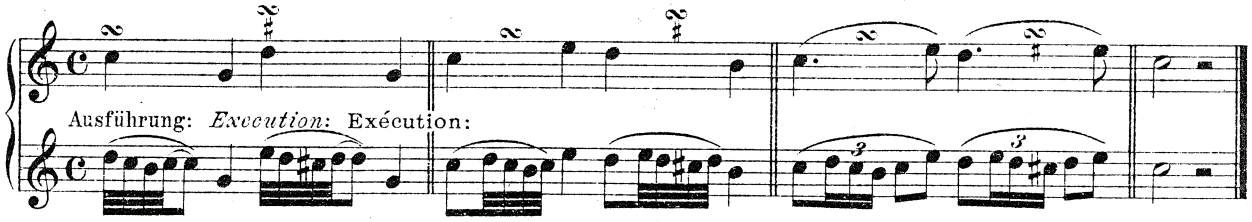
## LE GRUPPETTO. (∾∾)

Le gruppetto se présente sous deux formes différentes. Il faut distinguer s'il se trouve au-dessus: 𝄪 ou derrière: 𝄾 ∾ la note. Dans le premier cas, il s'exécute sur le temps, dans le second après le temps.

Schreibart: *Abbreviation:* Ecriture:

**Beispiel.** *Example.* Exemple.

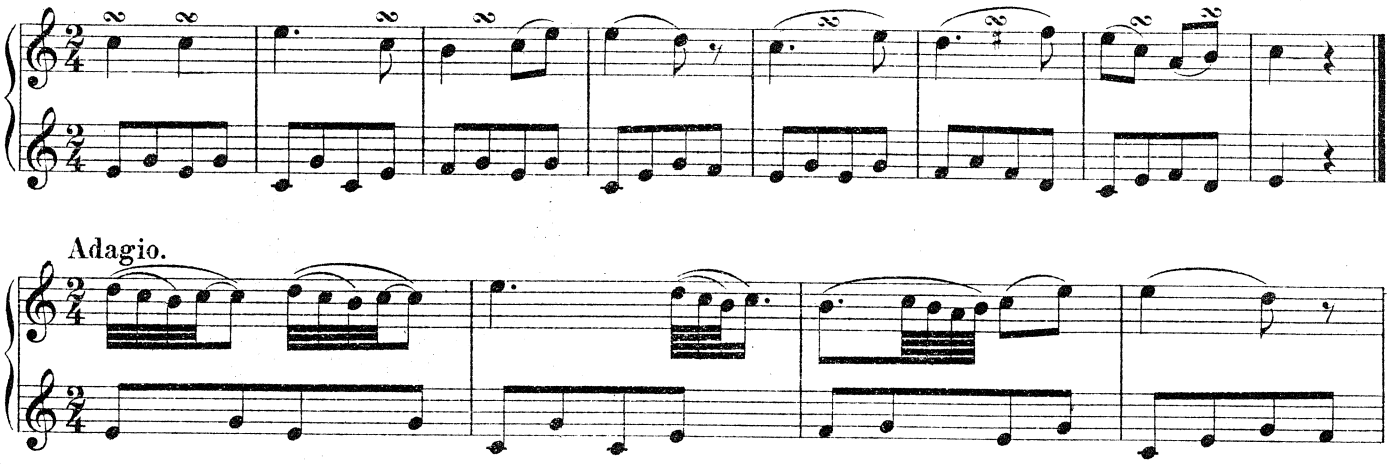
Ausführung: *Execution:* Exécution:



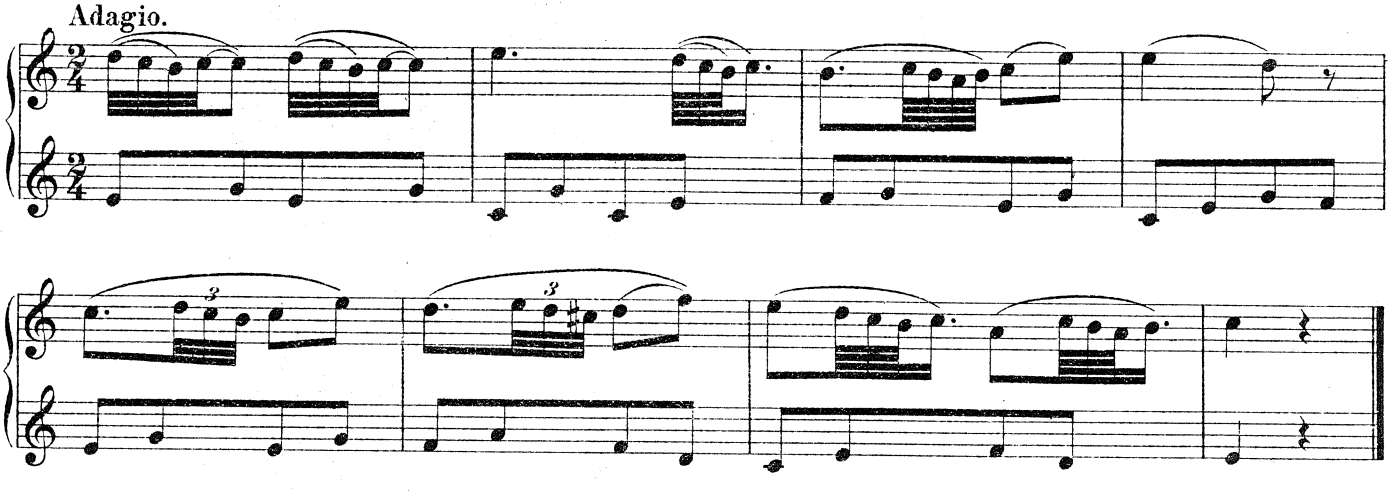
Von dem Tempo des Tonstückes ist der Doppelschlag in seiner Ausführung abhängig. So würde er im langsameren und schnellern Tempo etwa ausgeführt werden:

*The execution of the gruppetto depends upon the movement itself. In a slow tempo it is played differently than in a fast tempo, as will be seen from the following examples:*

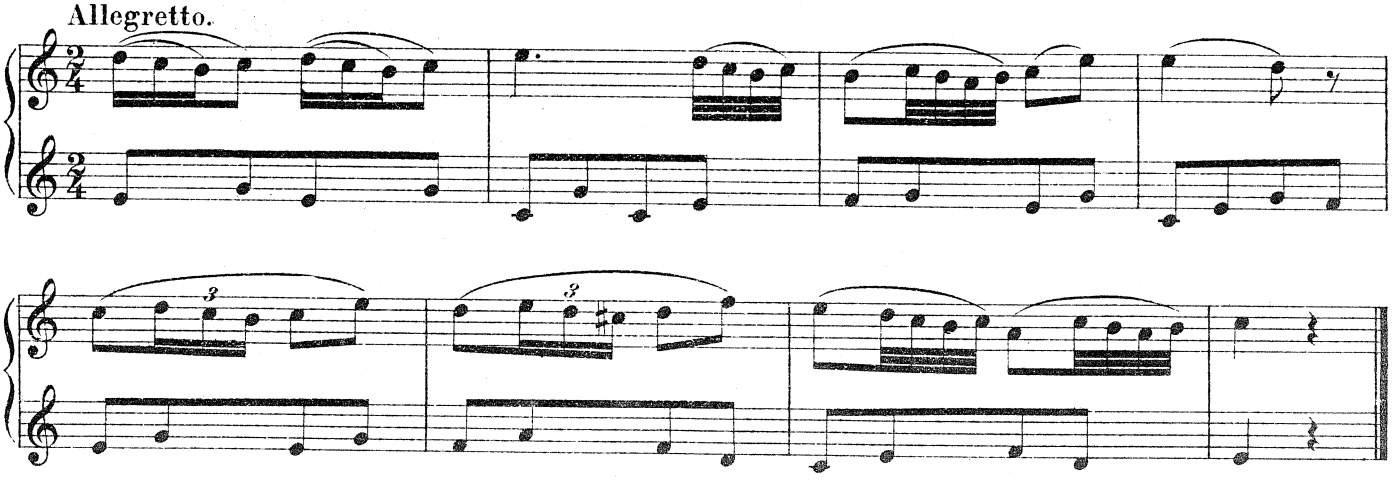
L'exécution du gruppetto dépend du mouvement du morceau. Il sera, suivant le cas, exécuté plus lentement ou plus vite, à peu près de cette manière:



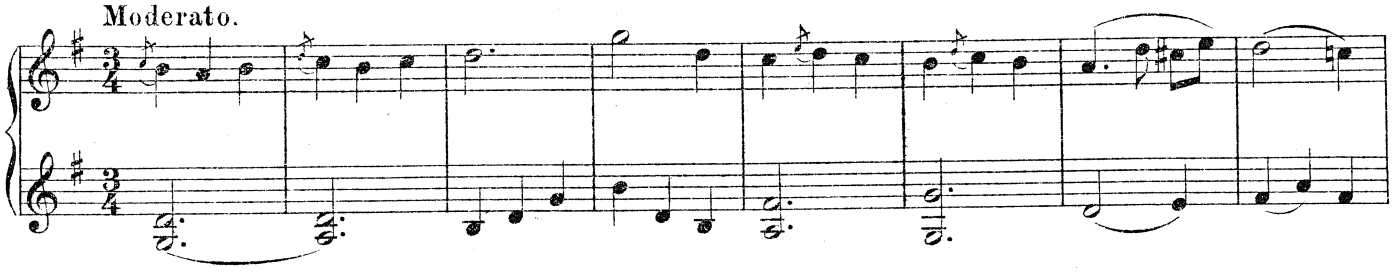
**Adagio.**

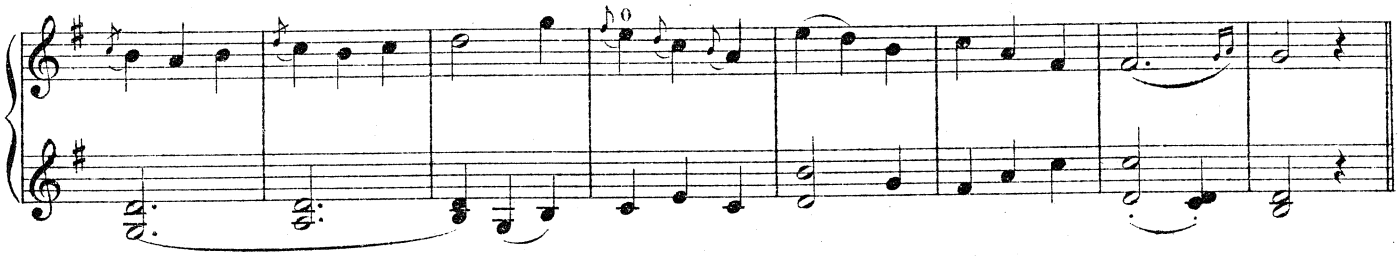


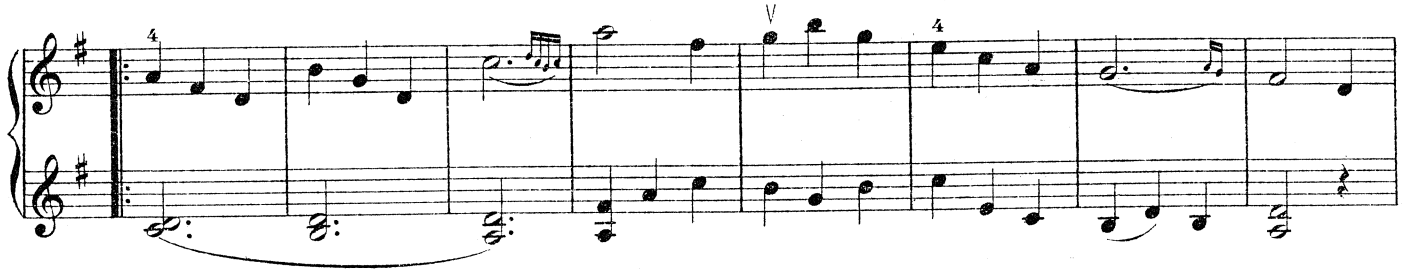
**Allegretto.**

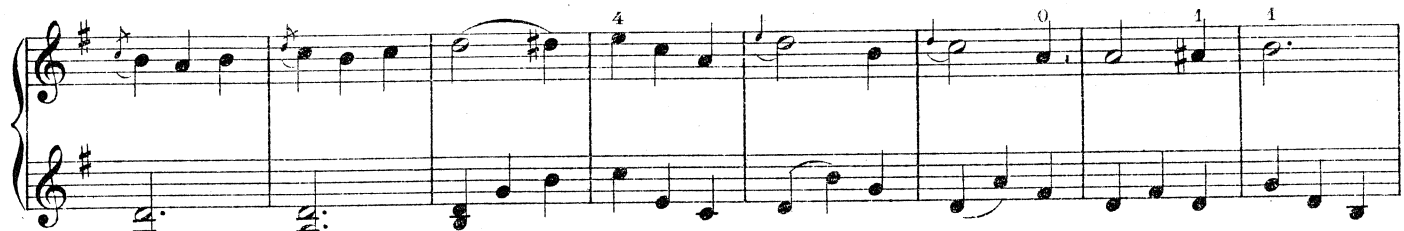


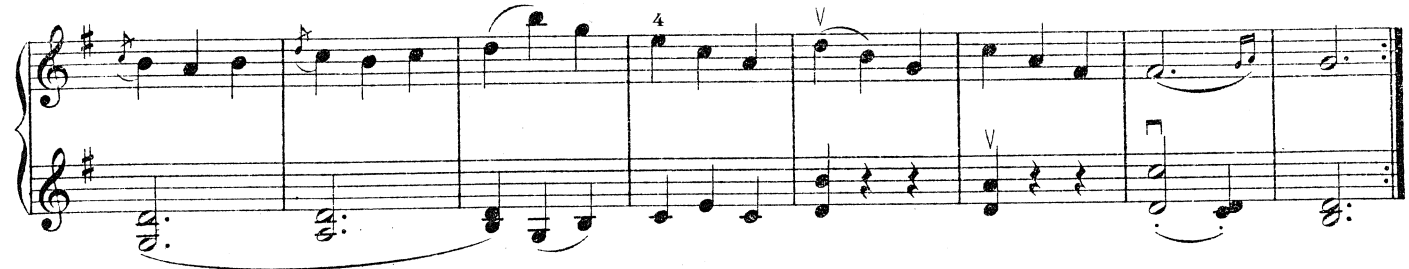
Moderato.





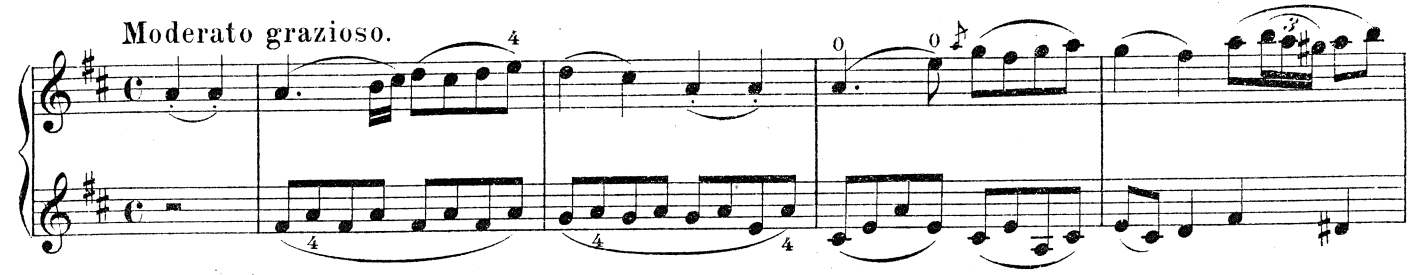


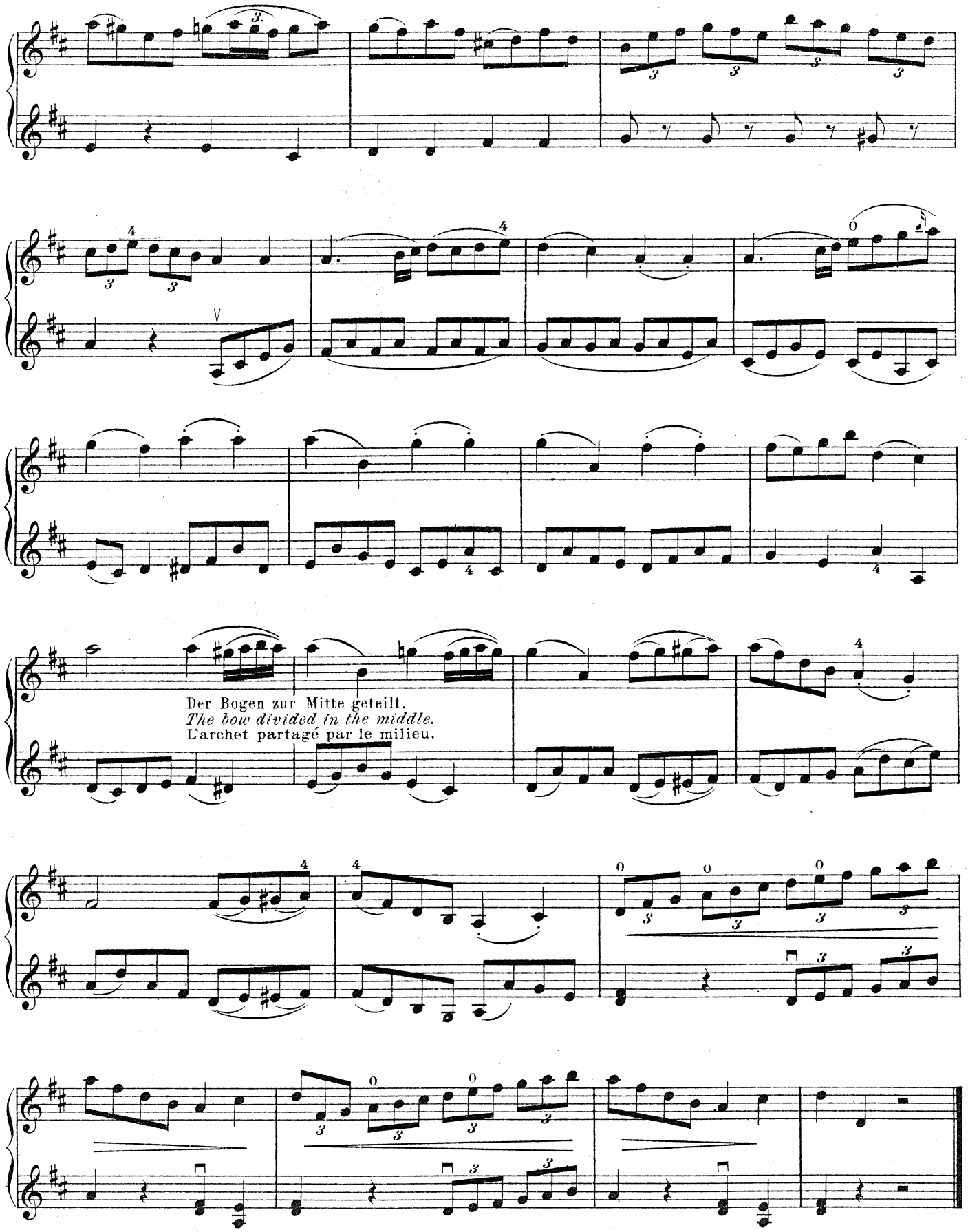




Mazas.

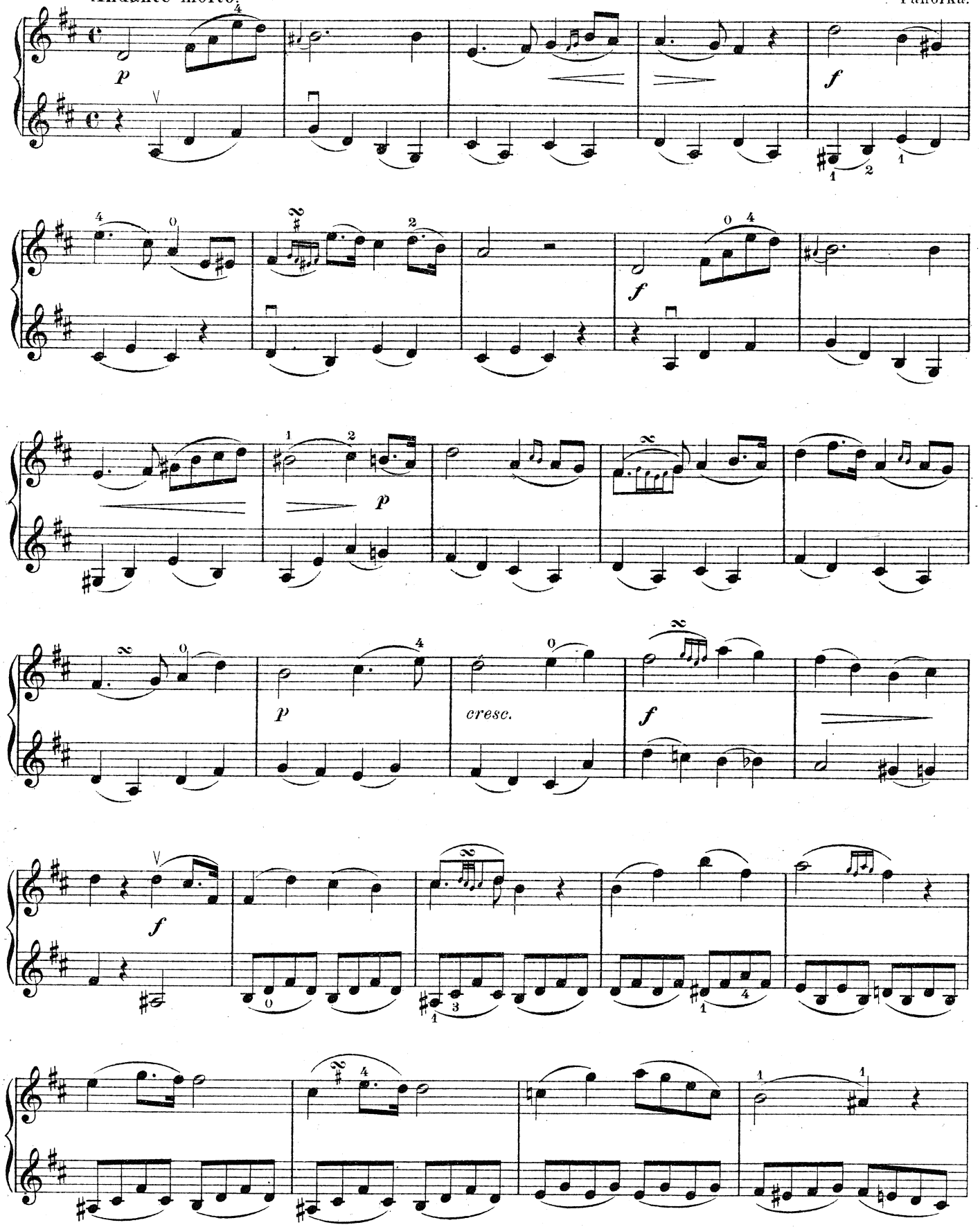
Moderato grazioso.

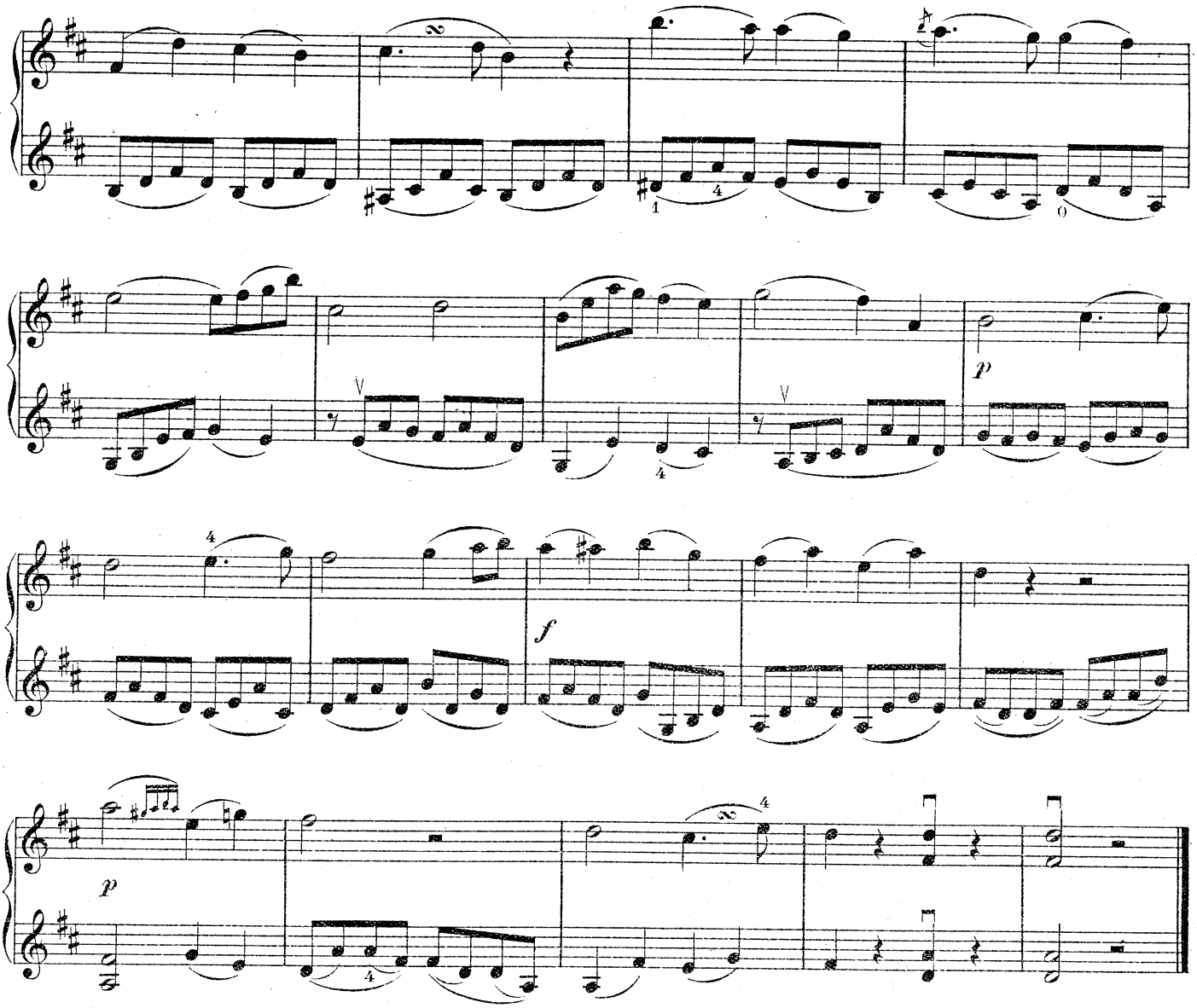



Der Bogen zur Mitte geteilt.
*The bow divided in the middle.*
L'archet partagé par le milieu.

Andante molto.

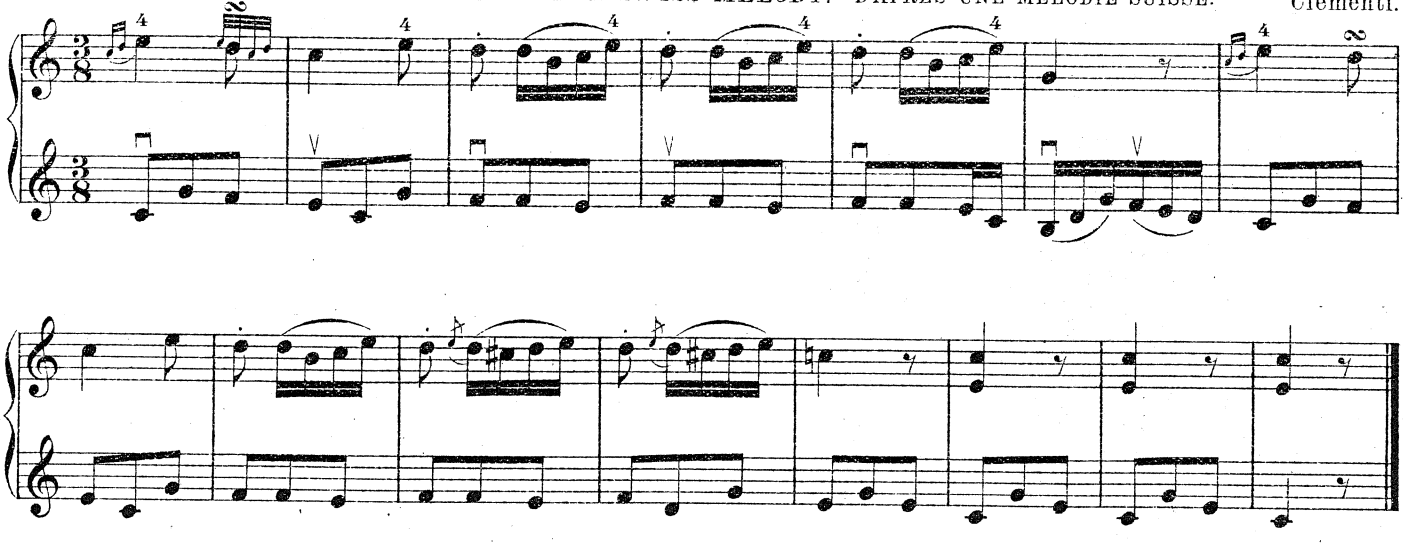
Panofka.



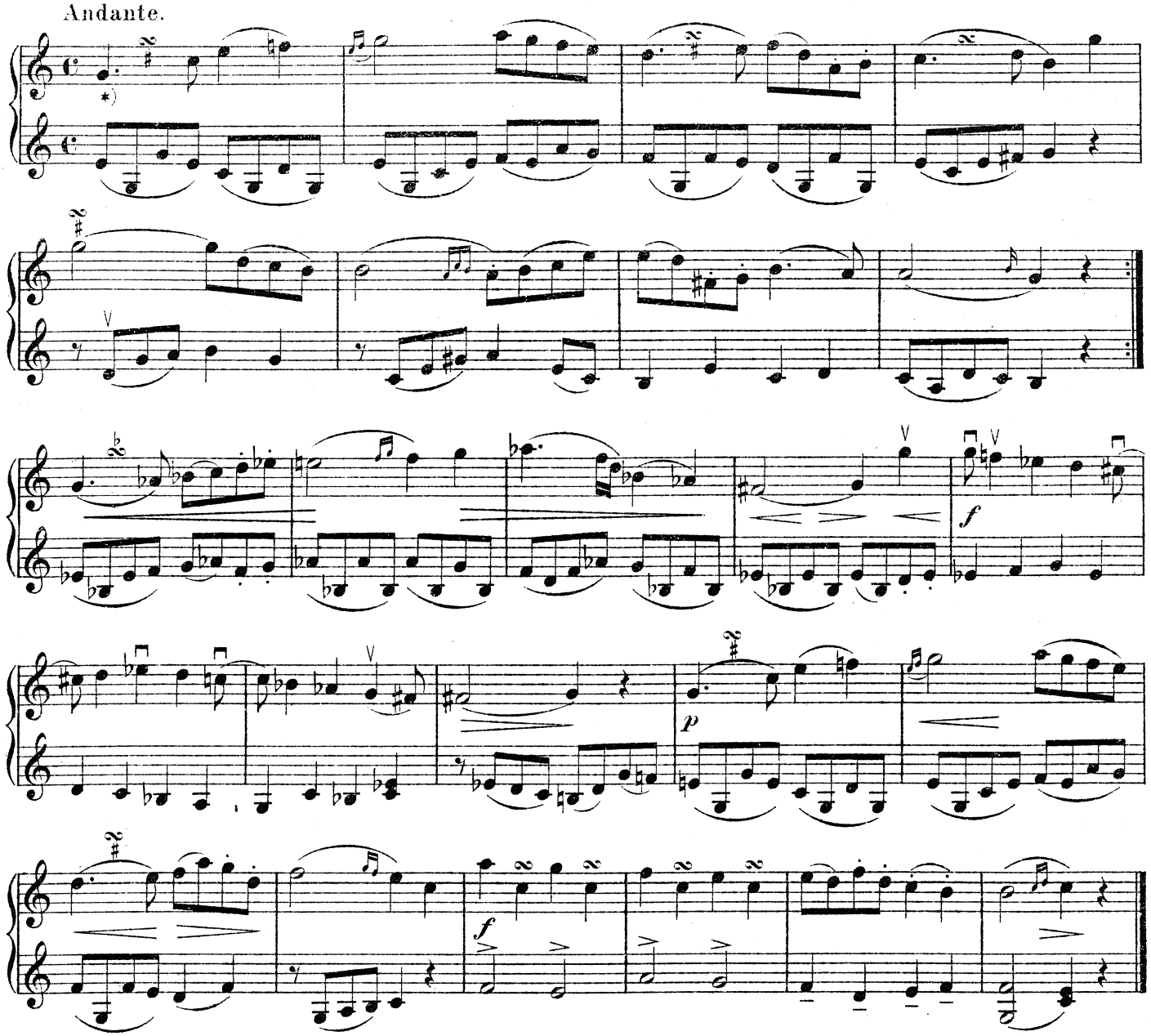



## Aus einer Schweizer Melodie. *FROM A SWISS MELODY.* D'APRÈS UNE MELODIE SUISSE.

Clementi.

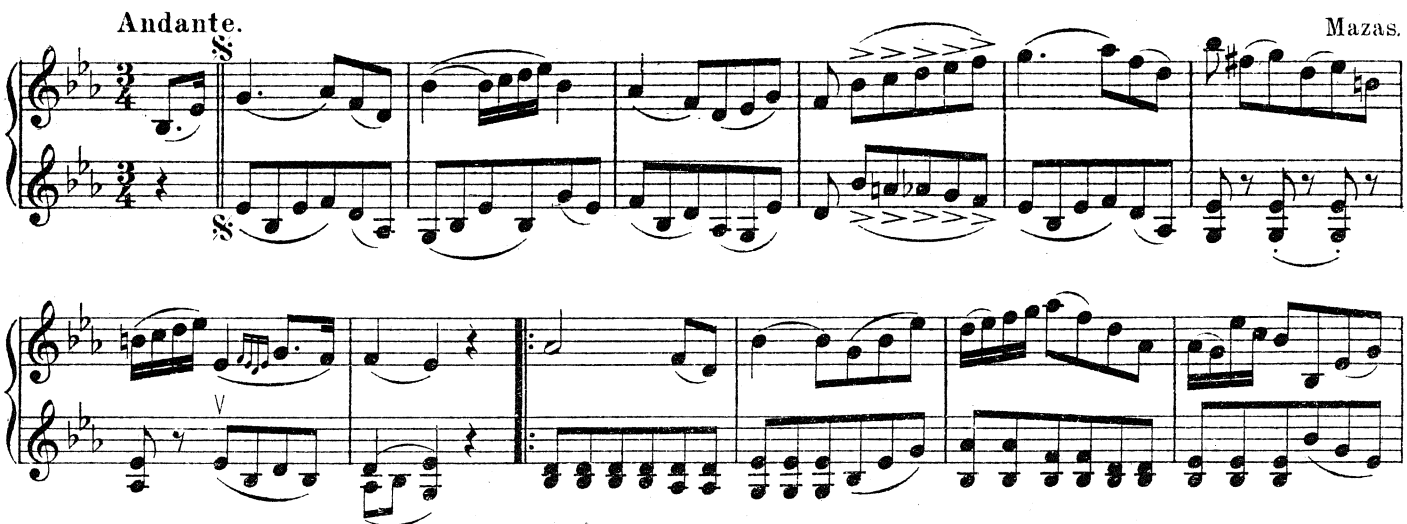


Andante.



Andante.

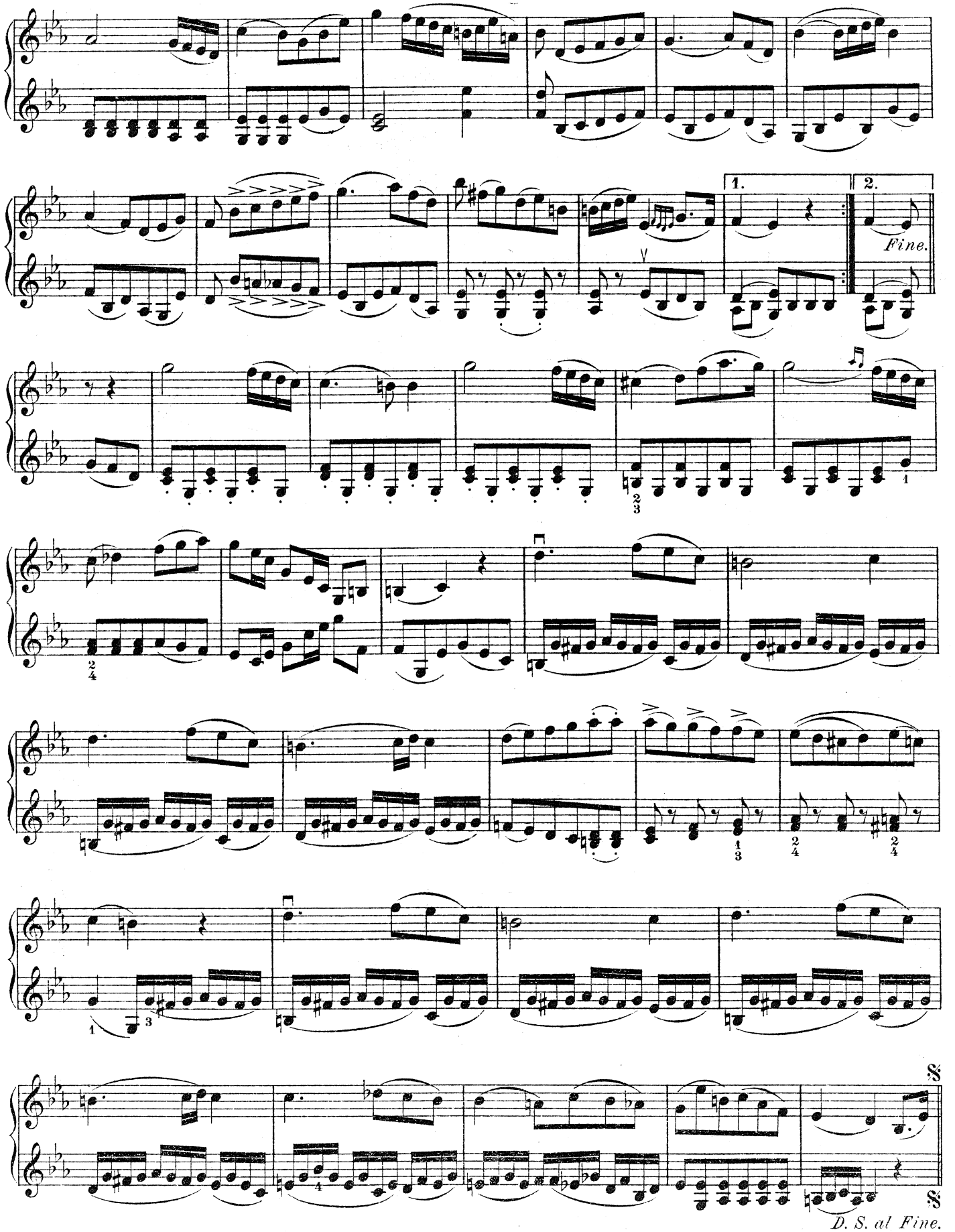
Mazas.



*) Es ist empfehlenswert, den Schüler die Doppelschläge ausschreiben zu lassen.

*) *It is advisable to make the pupil write out the turns in full.*

*) Il est recommandable de faire écrire (rédiger) à l'élève l'exécution des gruppetti.


1.
2.
Fine.
D. S. al Fine.

# Die ersten Doppelgriffe.

*THE FIRST EXERCISES ON DOUBLE-STOPPING.*

PREMIÈRES DOUBLES-CORDES.

## I. Quinten, Sexten, Septimen, Oktaven.

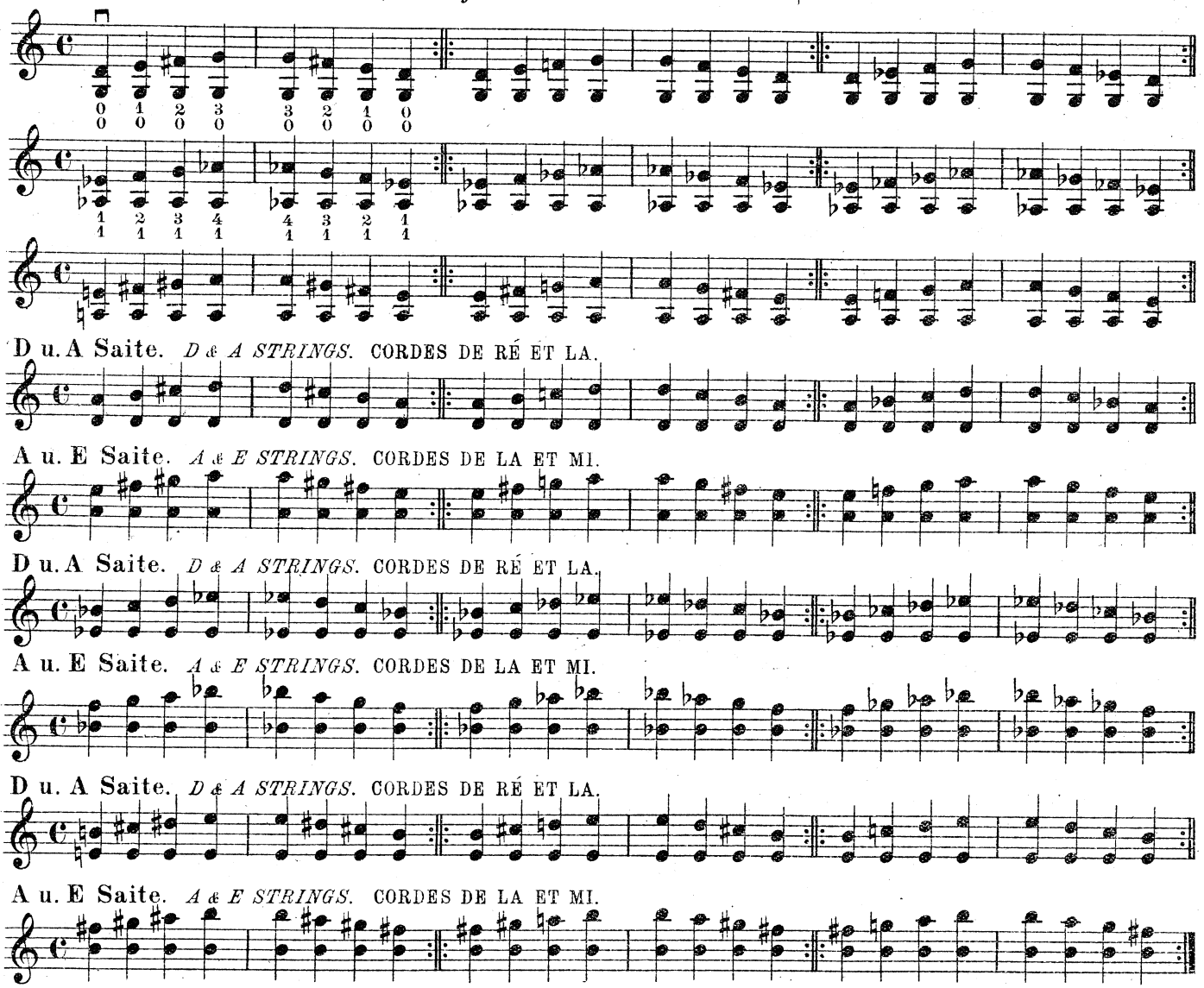
*I. FIFTHS, SIXTHS, SEVENTHS, OCTAVES.*

I. QUINTES, SIXTES, SEPTIÈMES, OCTAVES.

Der Schüler achte auf gleichmäßige Tongebung auf beiden Saiten.

*The pupil must be careful to sound both notes at once and with equal volume of tone.*

L'élève veillera à la simultanéité des deux sons.

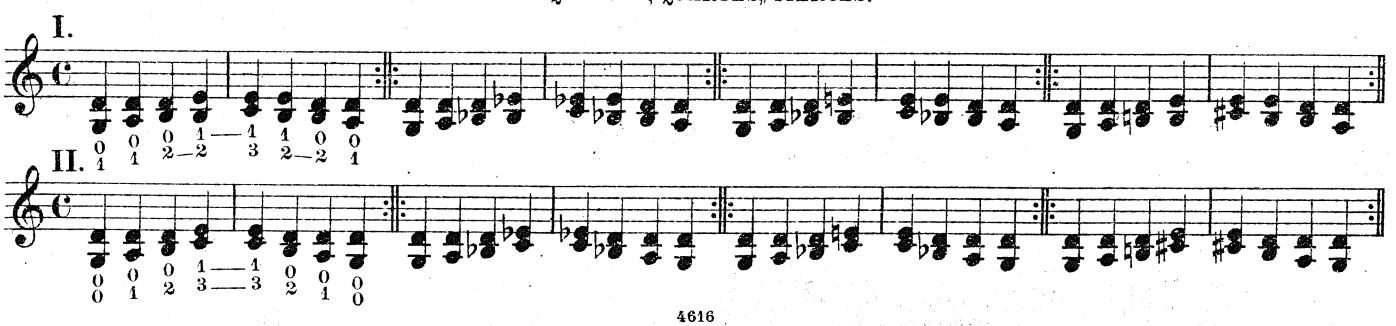



Gestoßen und gebunden zu üben. *To be practised detached and slurred.* A travailler détaché et lié.

## II. Quinten, Quarten, Terzen.

*II. FIFTHS, FOURTHS, THIRDS.*

II. QUINTES, QUARTES, TIERCES.



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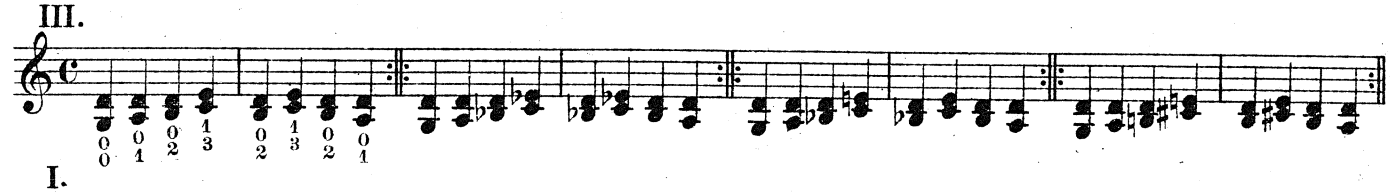
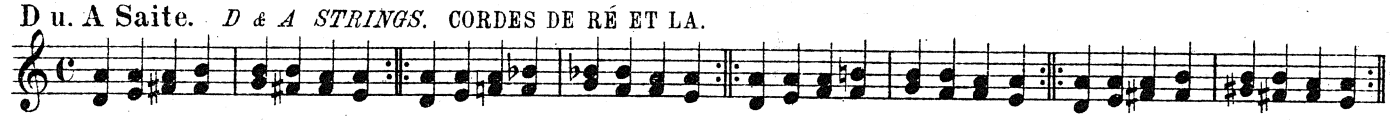
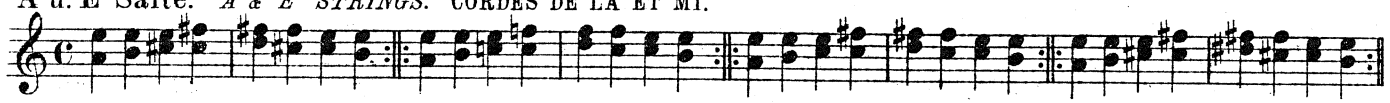


I.

D u. A Saite. *D & A STRINGS.* CORDES DE RÉ ET LA.



A u. E Saite. *A & E STRINGS.* CORDES DE LA ET MI.



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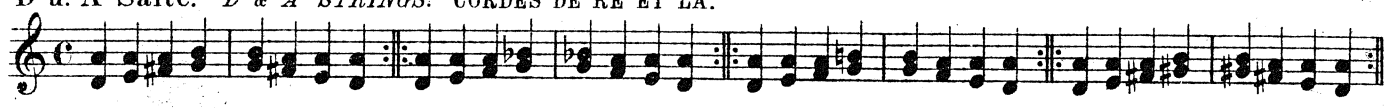
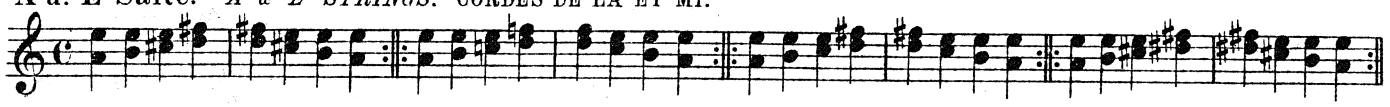


A u. E Saite. *A & E STRINGS.* CORDES DE LA ET MI.



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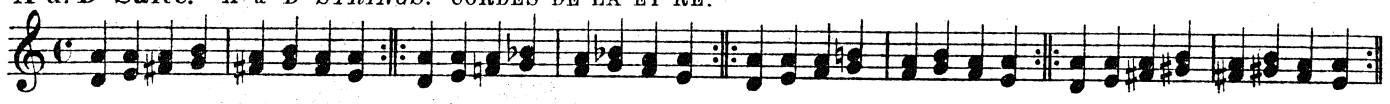
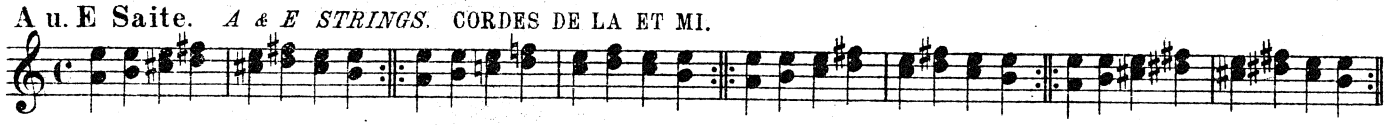
A u. D Saite. *A & D STRINGS.* CORDES DE LA ET RÉ.



A u. E Saite. *A & E STRINGS.* CORDES DE LA ET MI.



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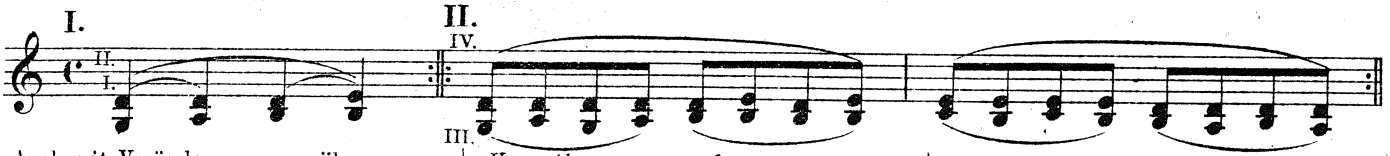
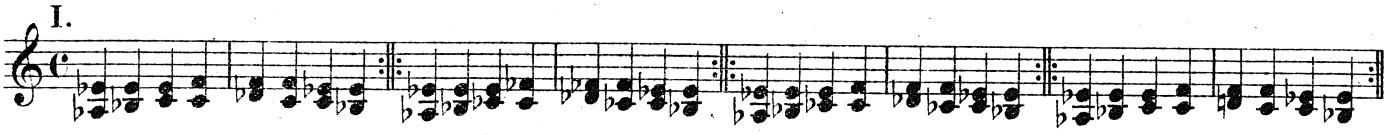


Auch mit Veränderungen zu üben. | *Vary the manner of execution.* | Exécution à varier.

I.



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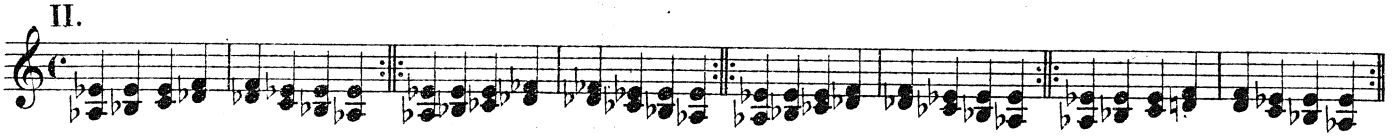

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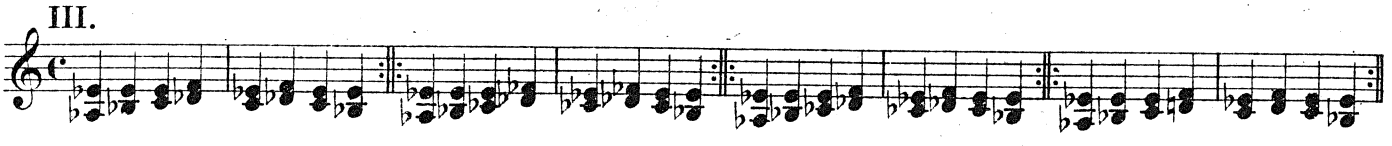
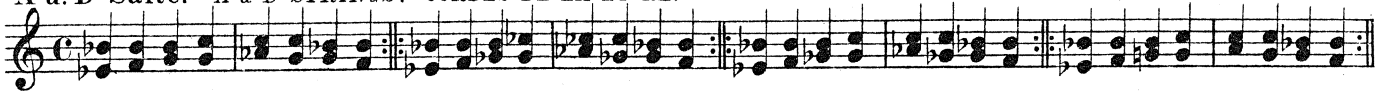
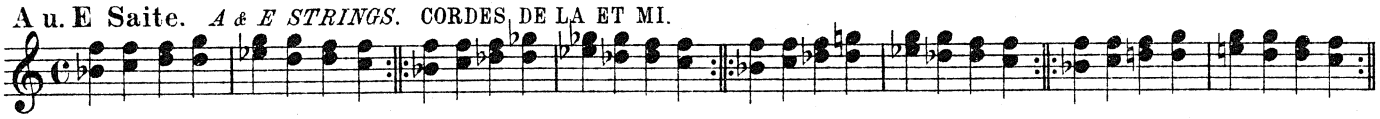


I.

A u. D Saite. *A & D STRINGS.* CORDES DE LA ET RÉ.



A u. E Saite. *A & E STRINGS.* CORDES DE LA ET MI.



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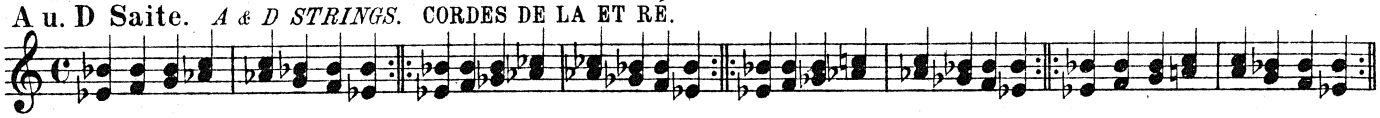
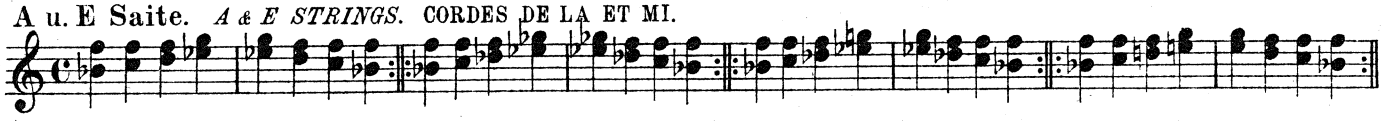


A u. E Saite. *A & E STRINGS.* CORDES DE LA ET MI.



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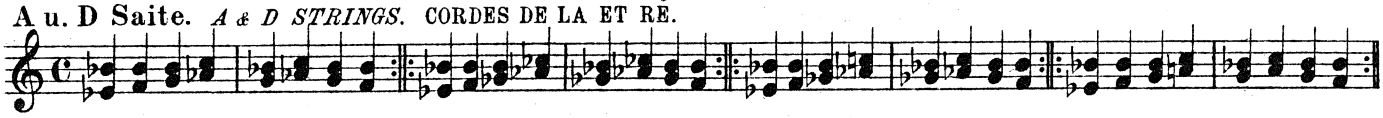
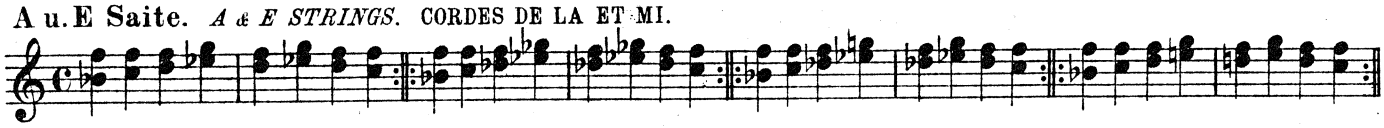
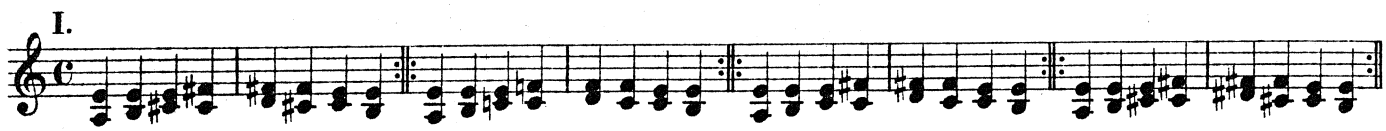


A u. E Saite. *A & E STRINGS.* CORDES DE LA ET MI.



I.



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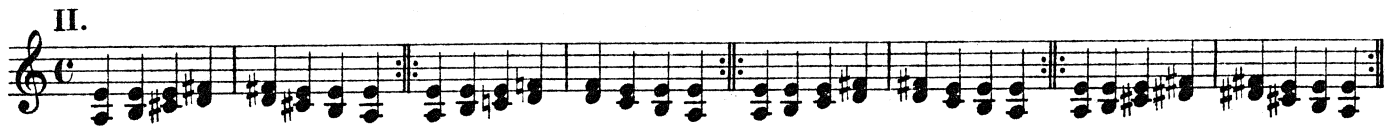

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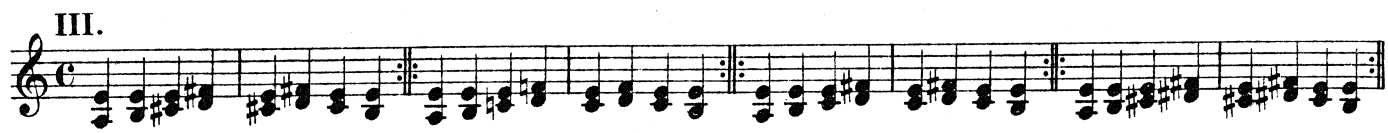

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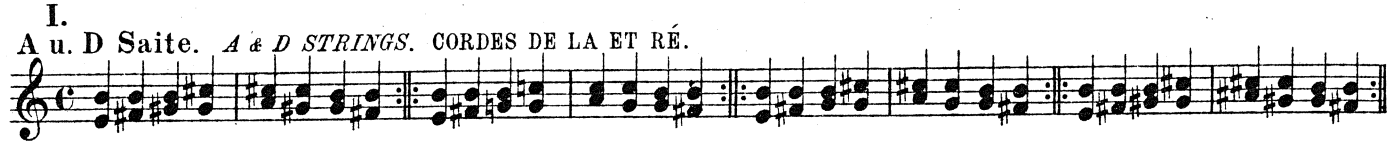
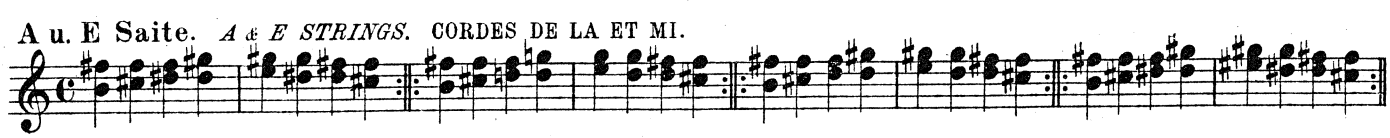
A u. D Saite. *A & D STRINGS.* CORDES DE LA ET RÉ.



A u. E Saite. *A & E STRINGS.* CORDES DE LA ET MI.



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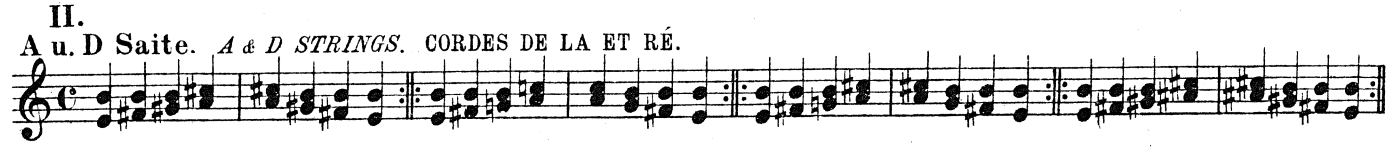

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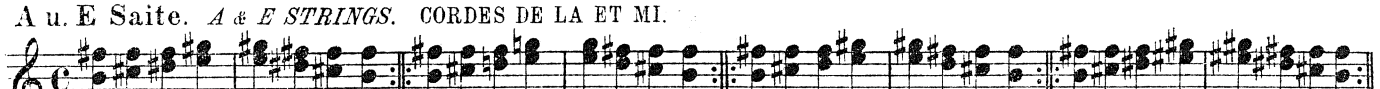

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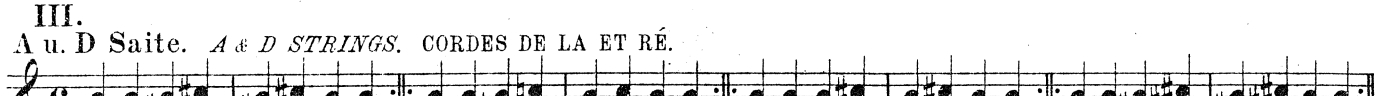
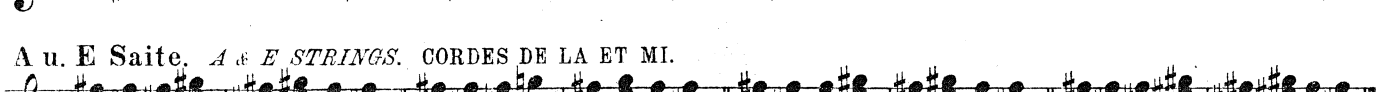
A u. D Saite. *A & D STRINGS.* CORDES DE LA ET RÉ.

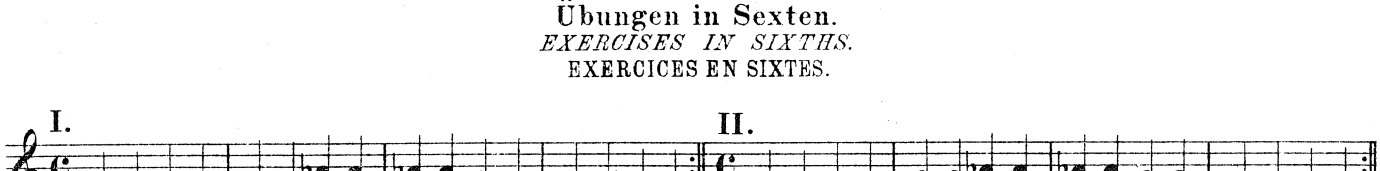


A u. E Saite. *A & E STRINGS.* CORDES DE LA ET MI.

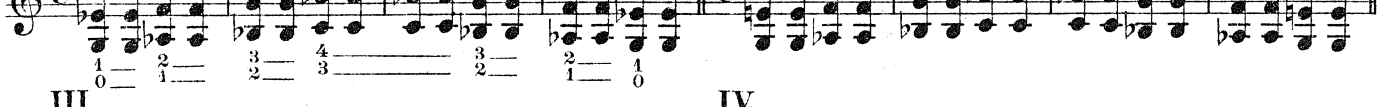


## Übungen in Sexten.
*EXERCISES IN SIXTHS.*
EXERCICES EN SIXTES.

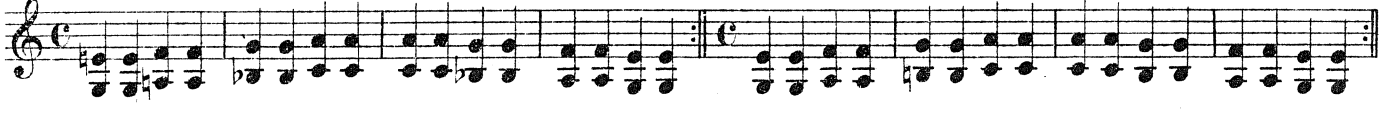
I. II.



III. IV.

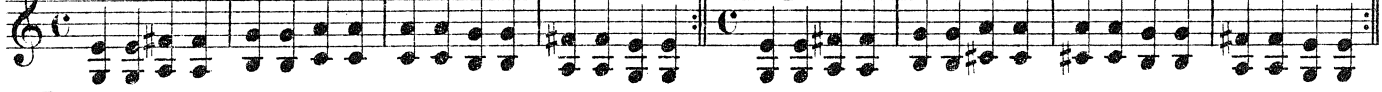


V. VI.



I.

D u. A Saite. *D & A STRINGS.* CORDES DE RÉ ET LA. II.



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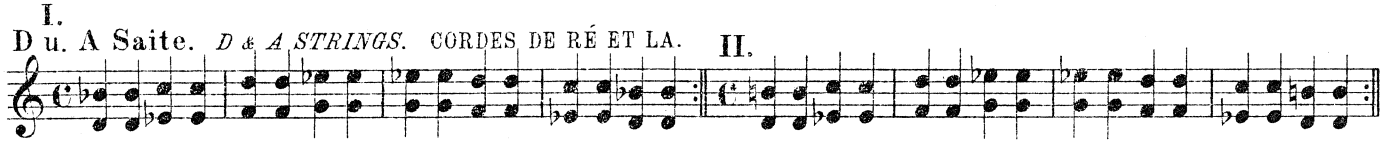

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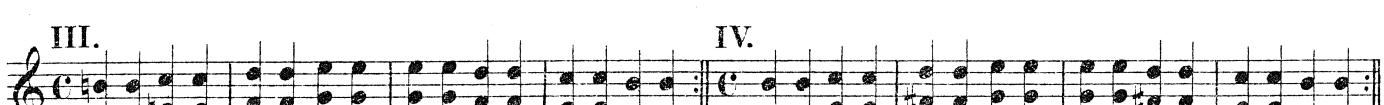
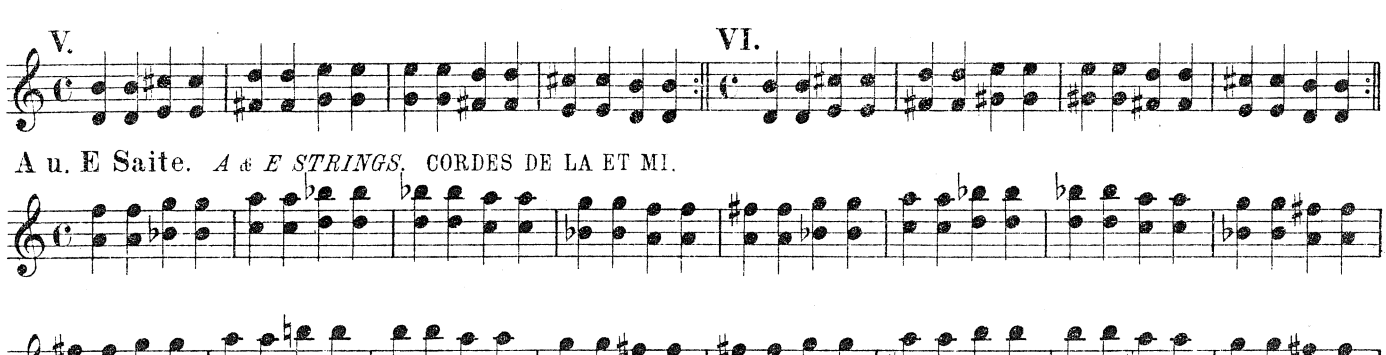


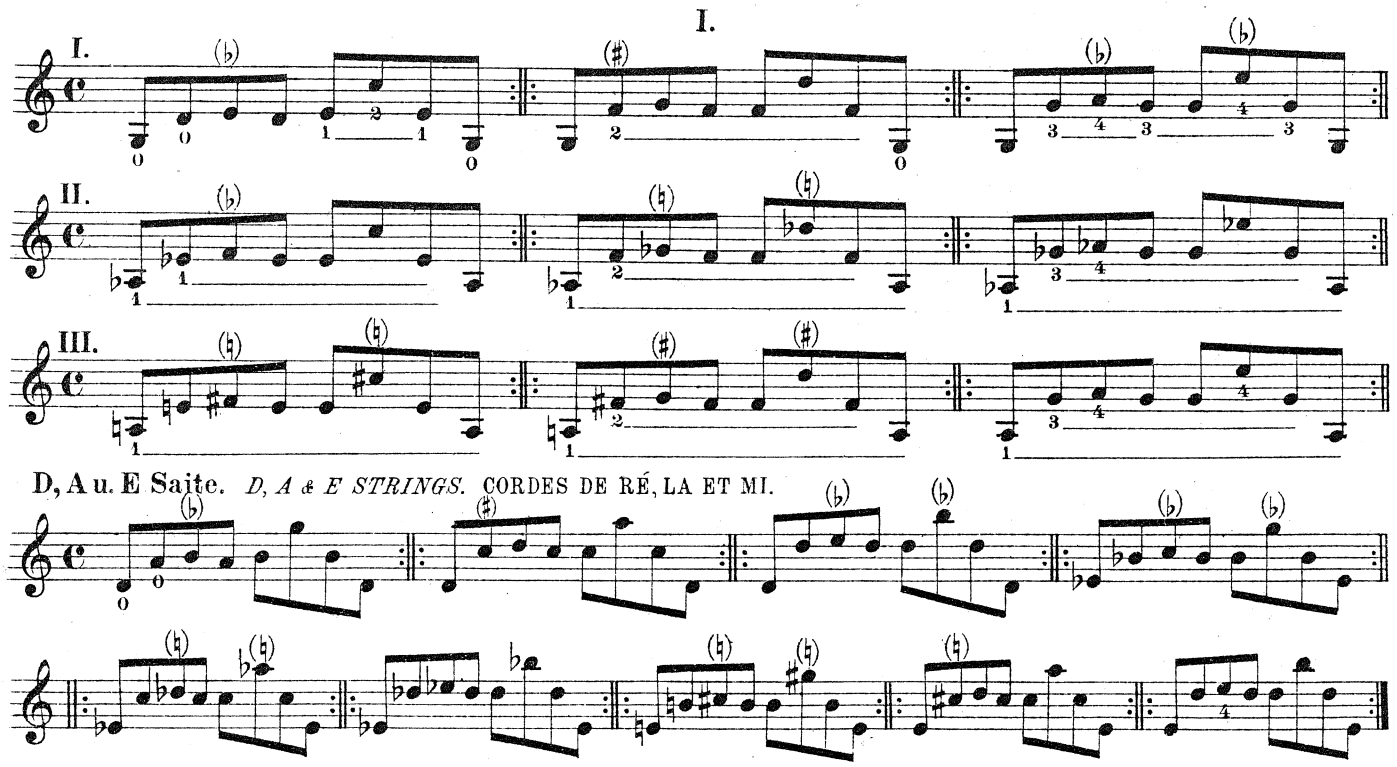
A u. E Saite. *A & E STRINGS.* CORDES DE LA ET MI.



# Vorübungen für Akkordgriffe.

*EXERCISES PREPARATORY TO PLAYING CHORDS.*

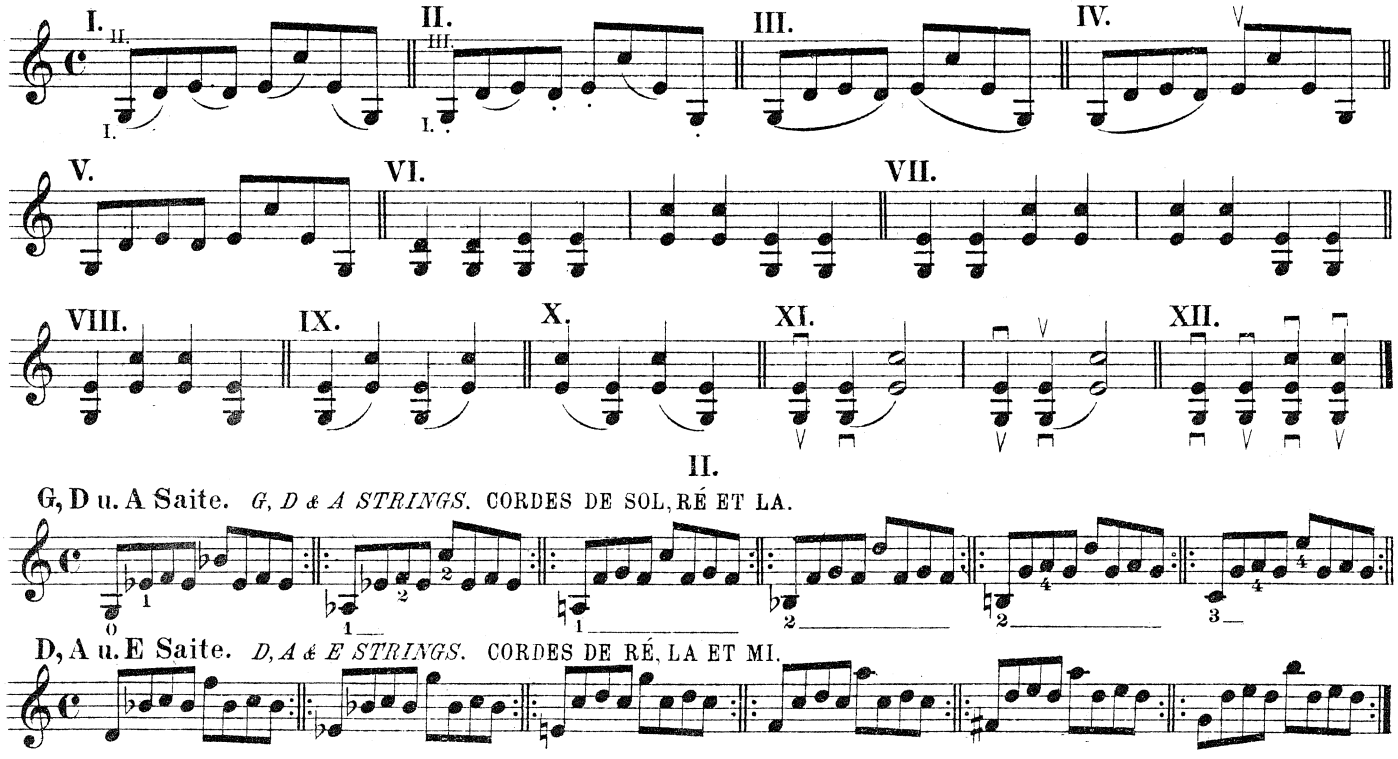
EXERCICES PRÉLIMINAIRES AUX ACCORDS.




## Mit folgenden Strichveränderungen zu üben.

*TO BE PRACTISED WITH THE FOLLOWING VARIED BOWINGS.*

A TRAVAILLER AVEC LES MODIFICATIONS SUIVANTES DE COUPS D'ARCHET.




Mit den 12 Strichveränderungen der vorhergehenden Übung ebenfalls zu üben.

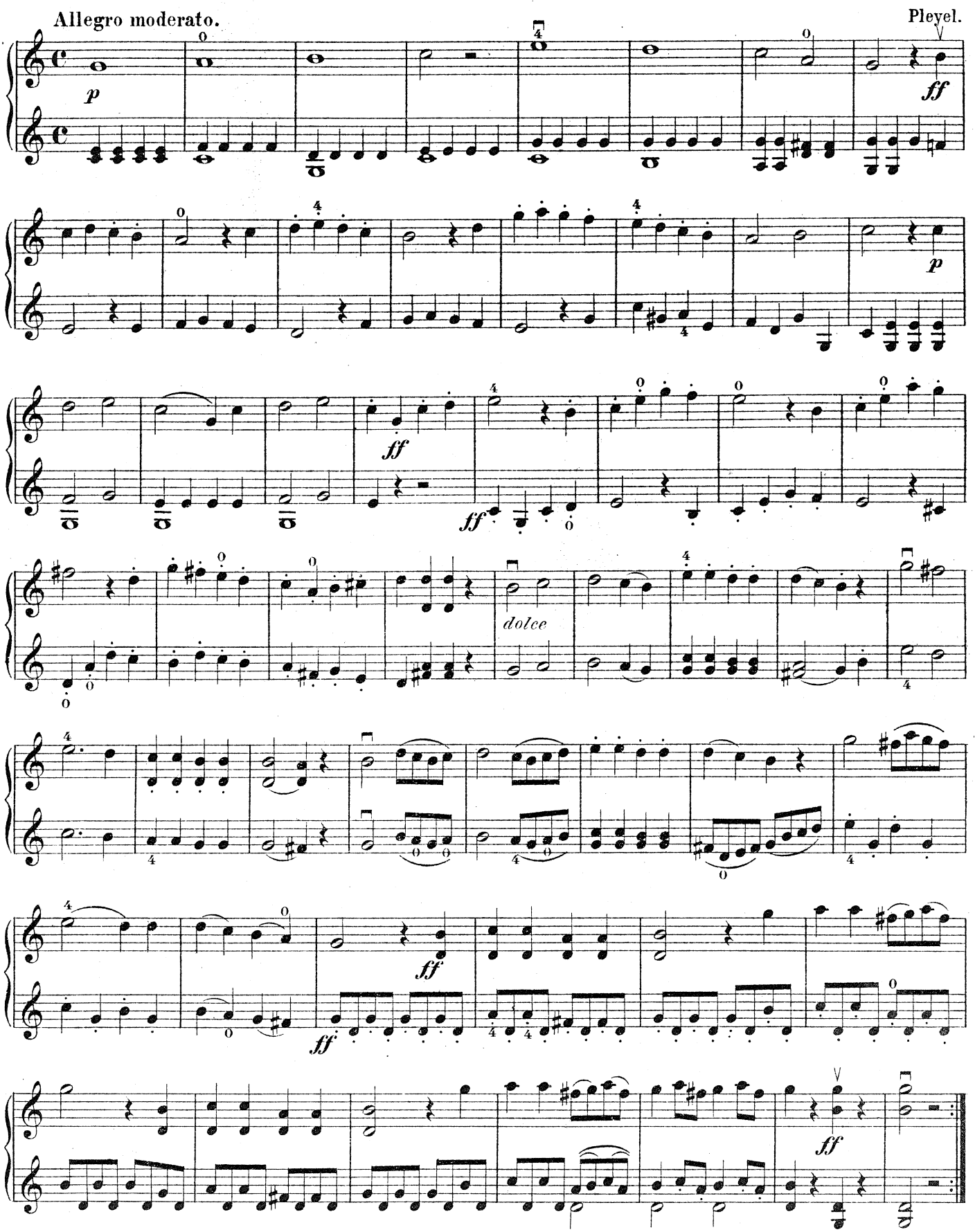
*Also to be practised with the 12 varieties of bowings shown above.*

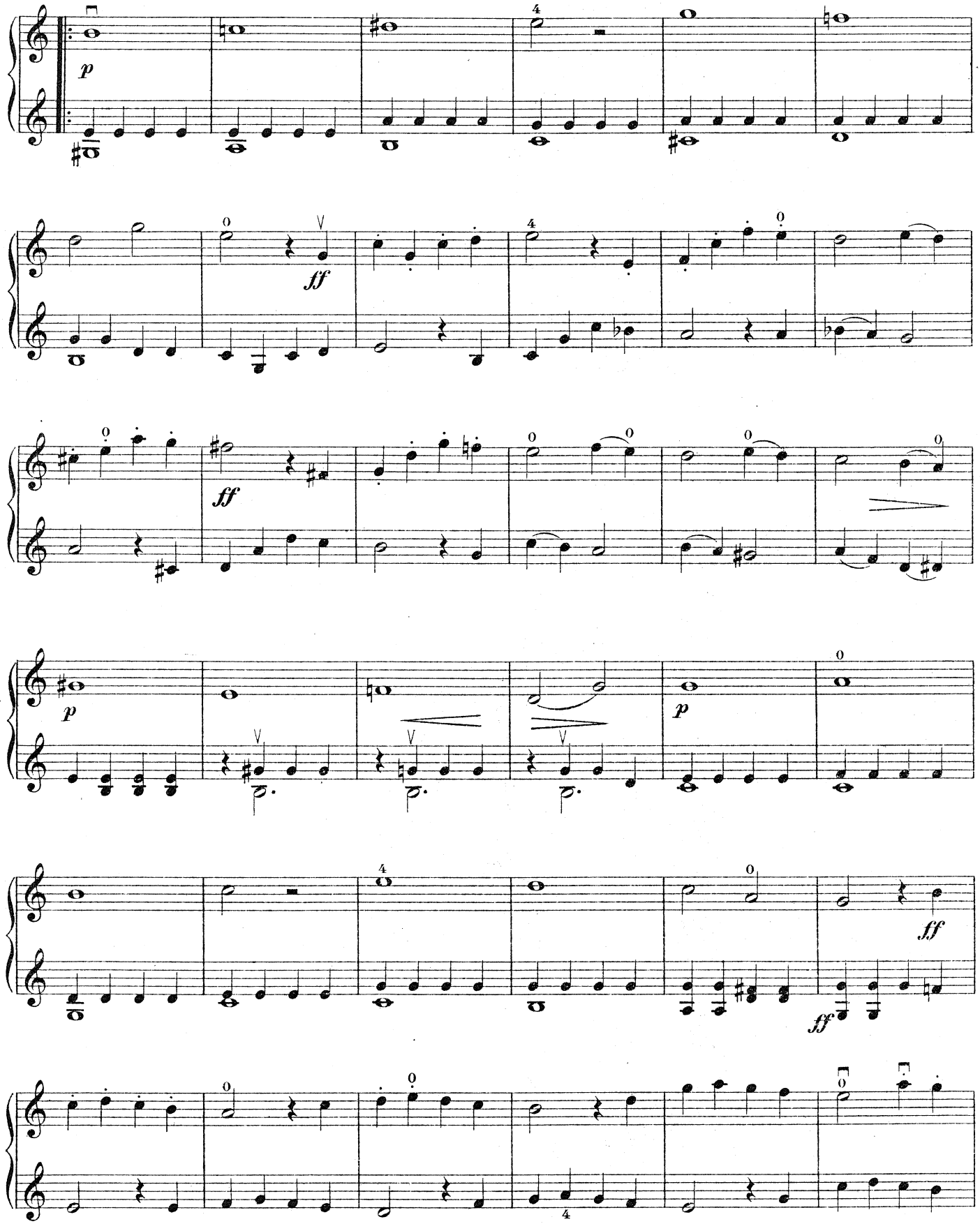
A travailler également d'après les douze variétés de coups d'archet indiquées ci-dessus.

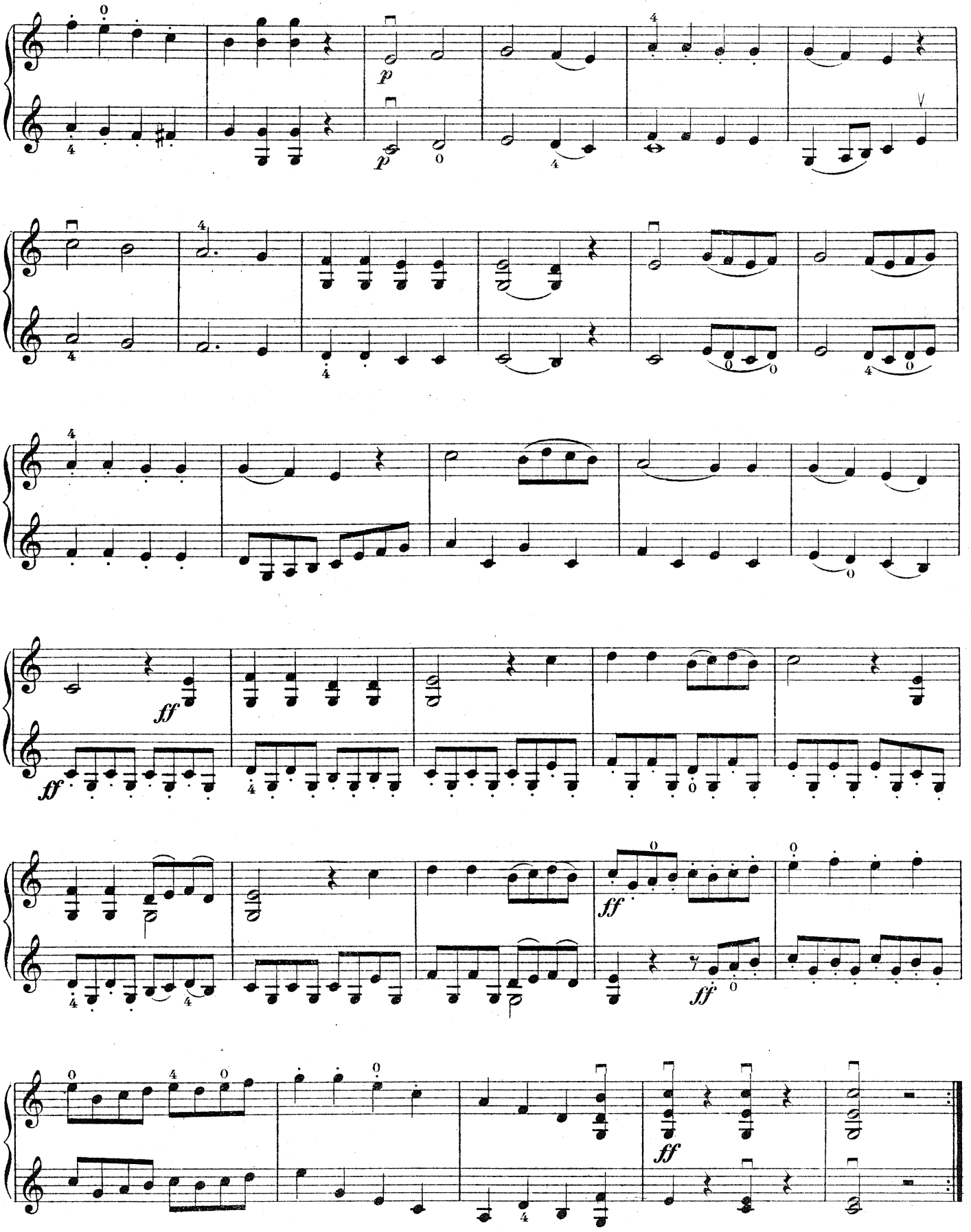
# Übungen mit Anwendung von Doppelgriffen.

*EXERCISES WITH DOUBLE-STOPPING.*

EXERCICES AVEC DOUBLES-CORDES.




p
ff
ff
p
p
ff
ff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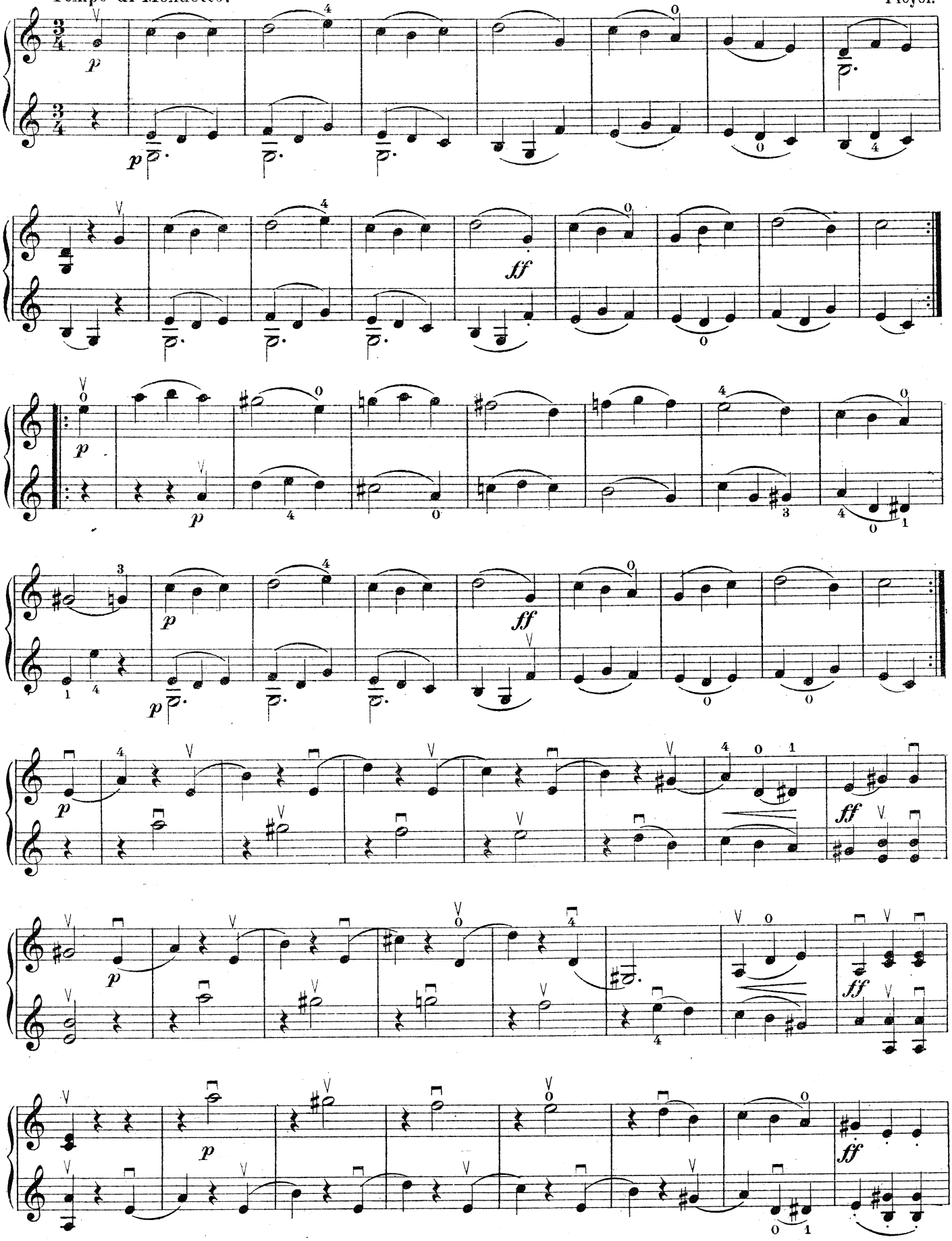
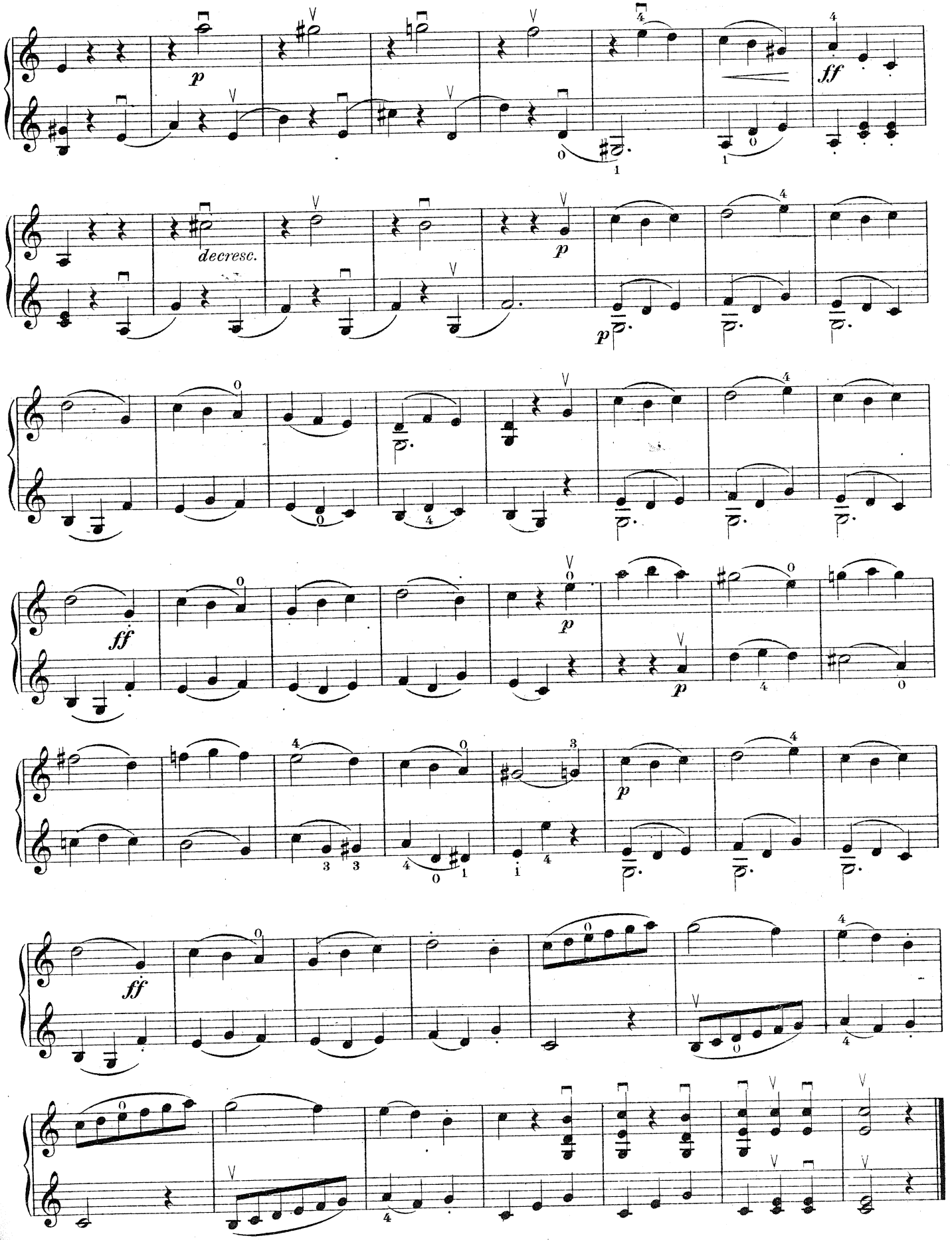
ff

Tempo di Menuetto.

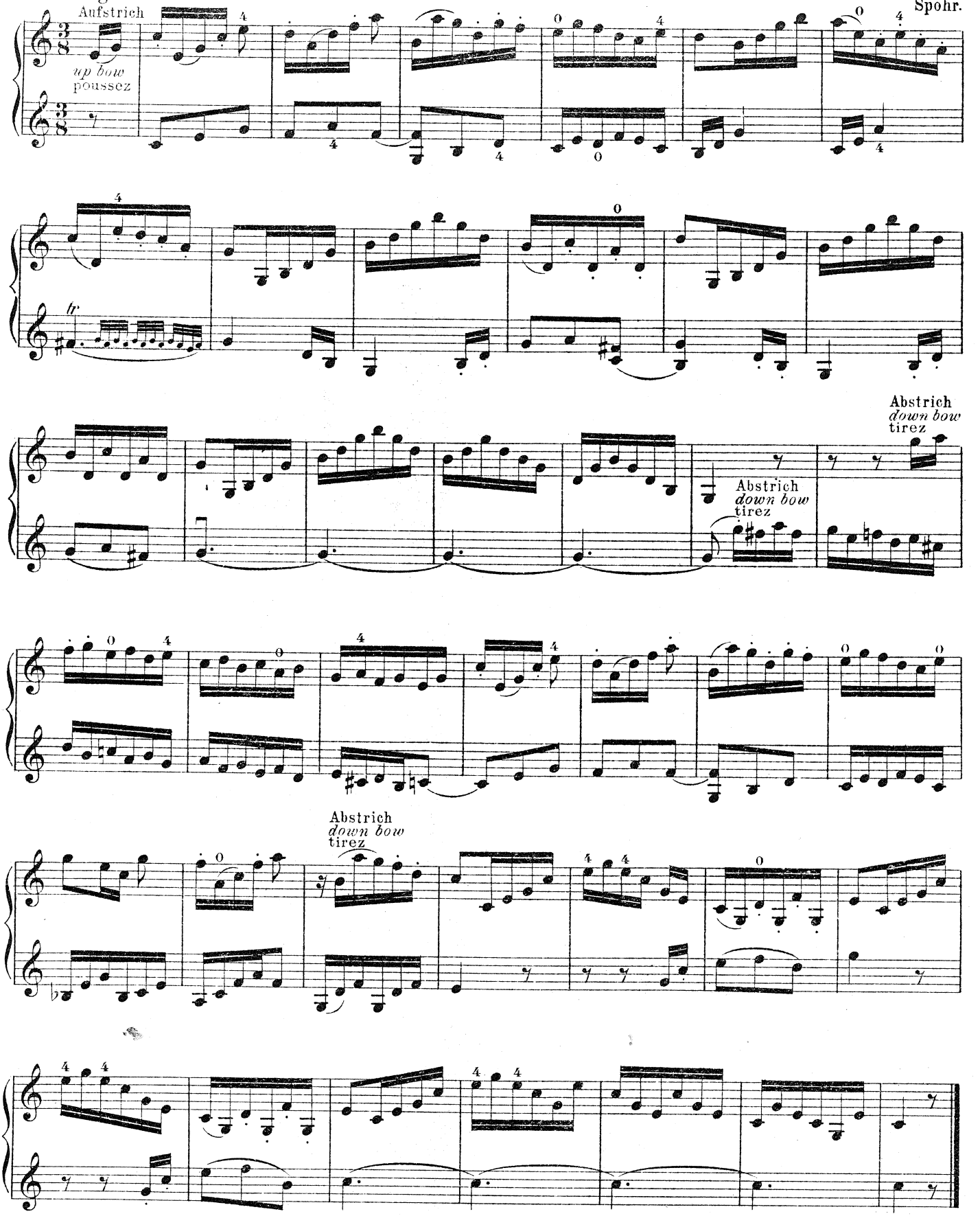
Pleyel.




p
ff
decresc.
p
p
ff
p
p
ff
ff

Allegro.

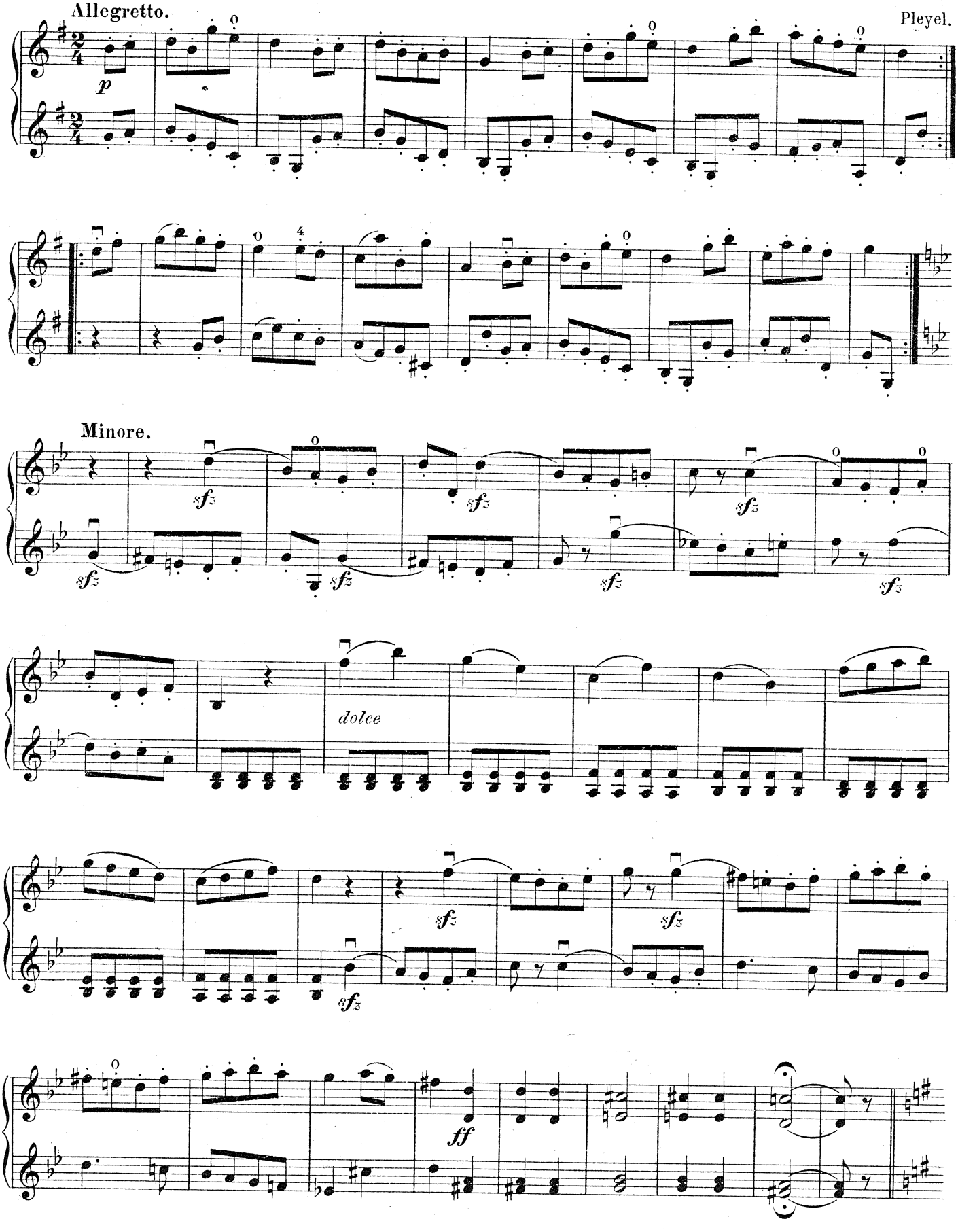
Spohr.

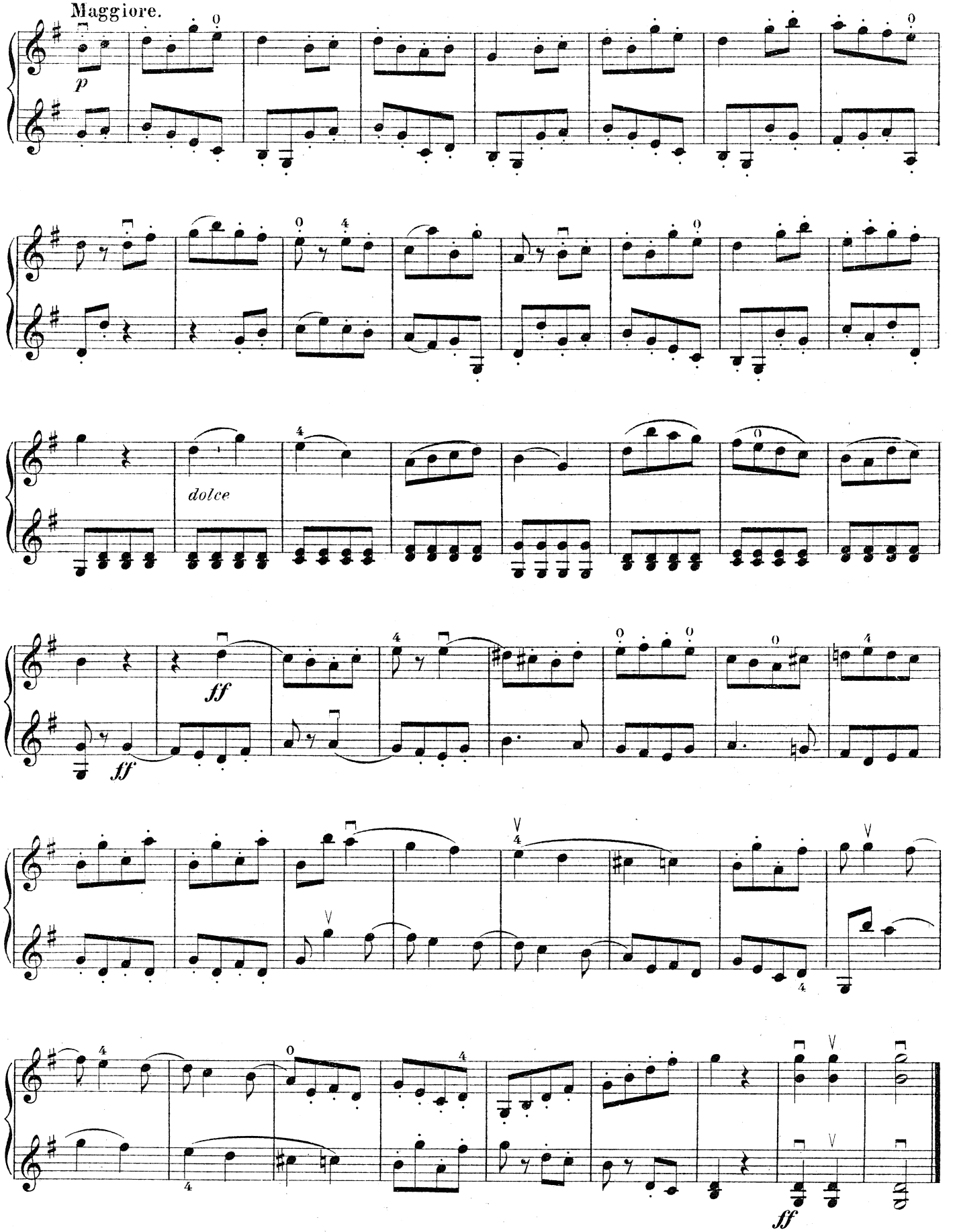


## Rondo.

Allegretto.

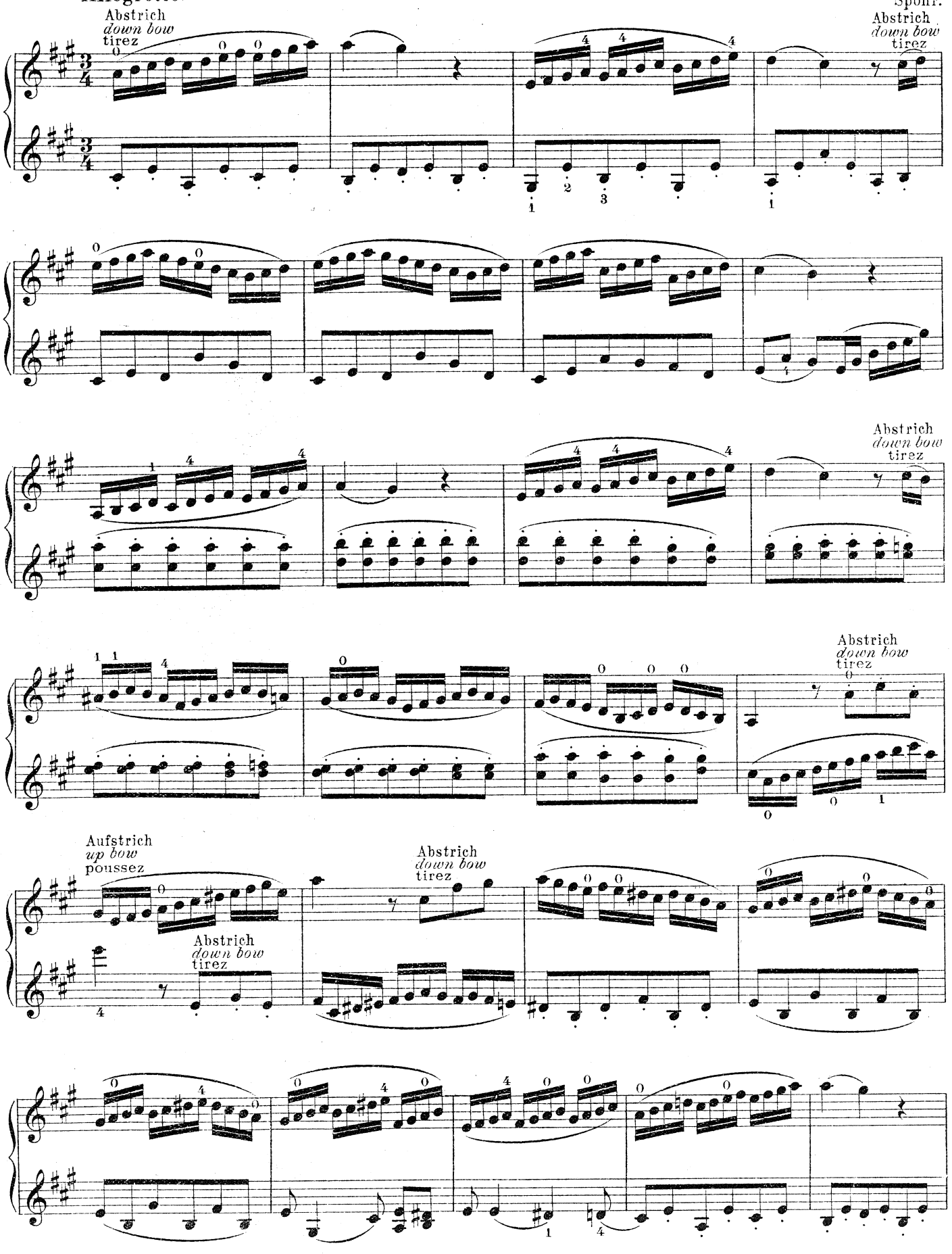
Pleyel.

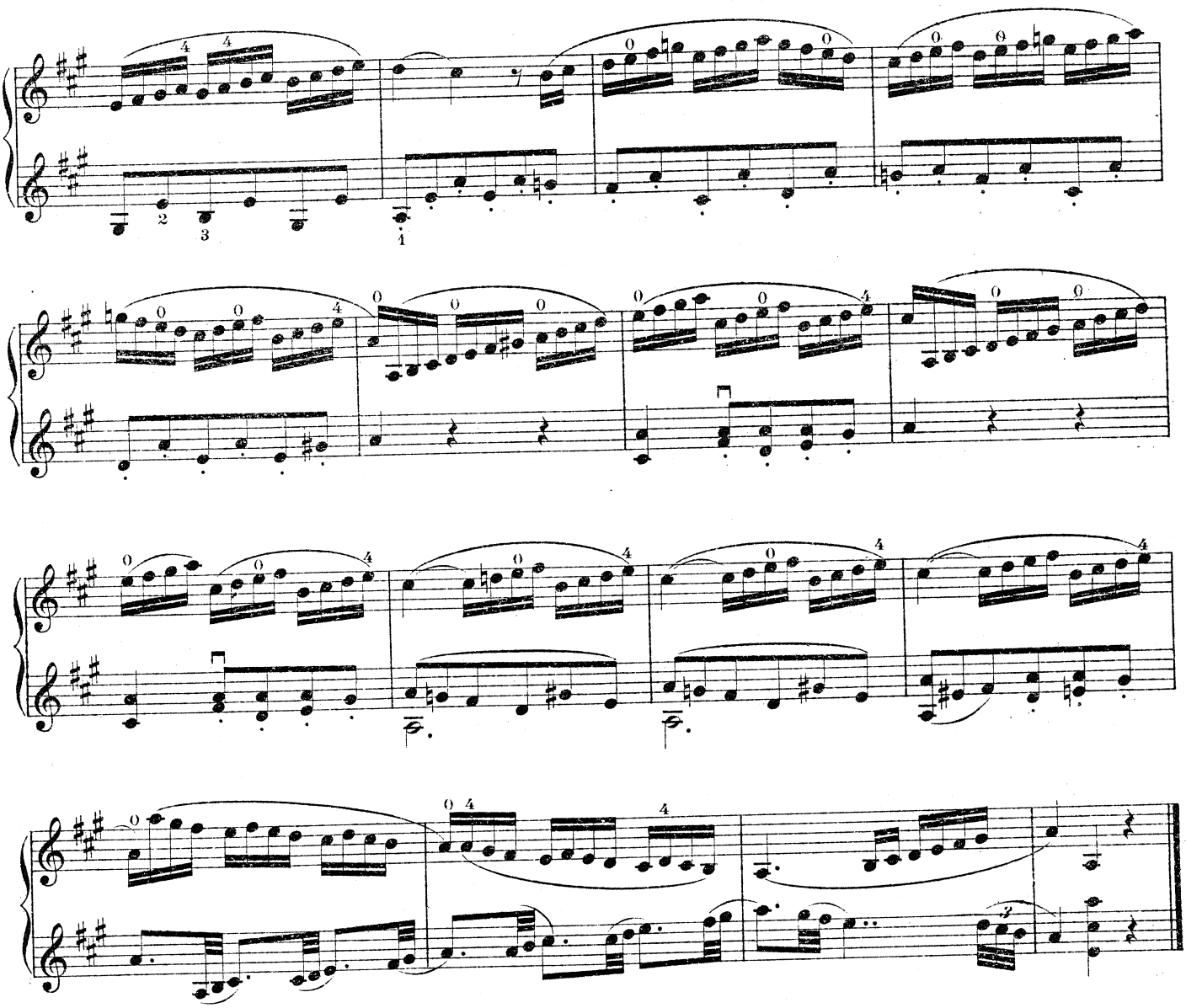



Maggiore.
p
dolce
ff
ff
ff

## Allegretto

Spohr.



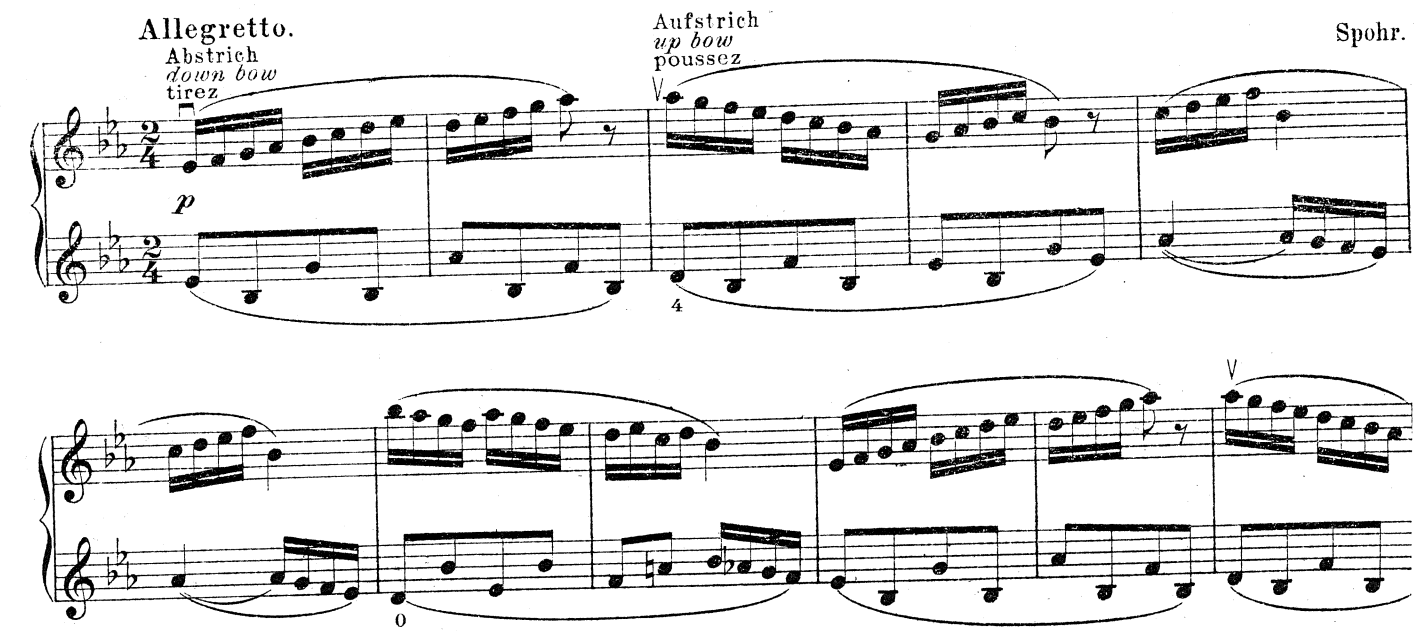


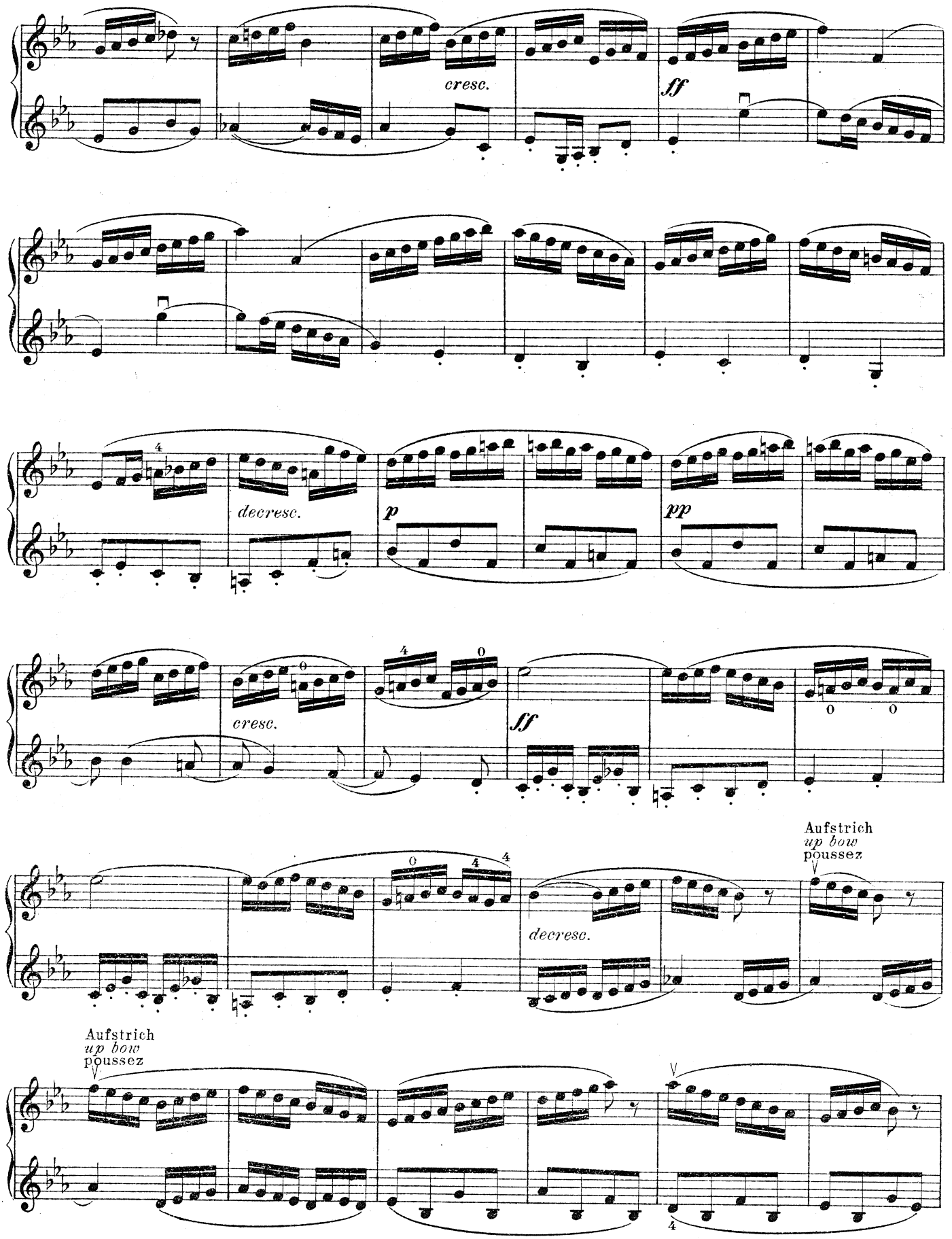
Allegretto.

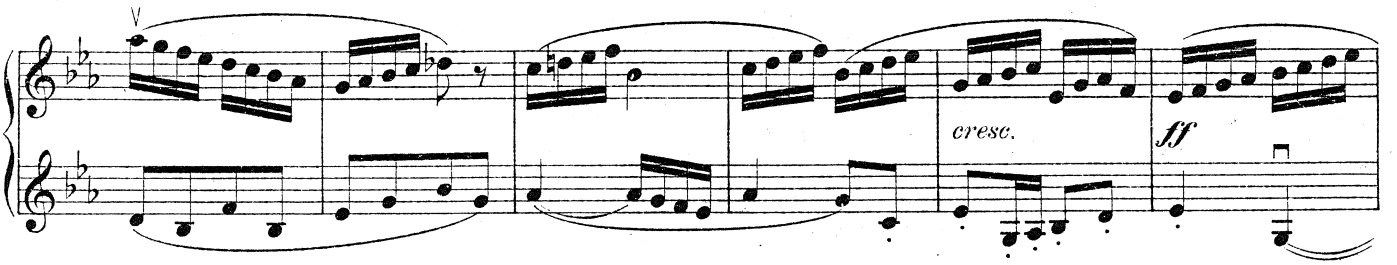
Abstrich
*down bow*
tirez

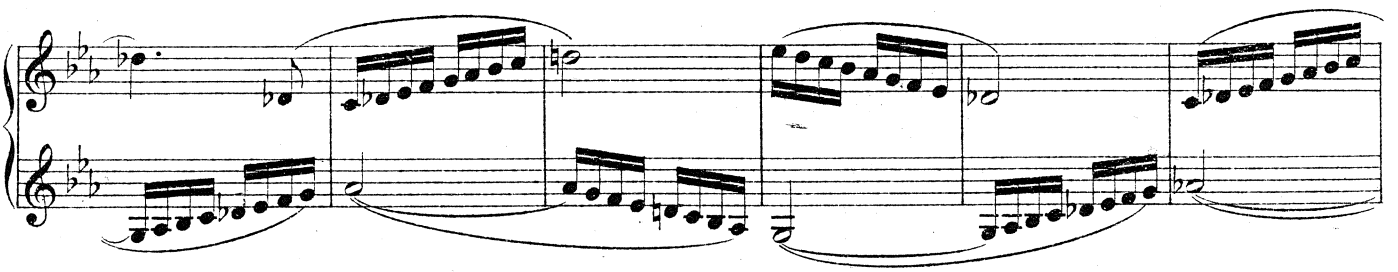
Aufstrich
*up bow*
poussez

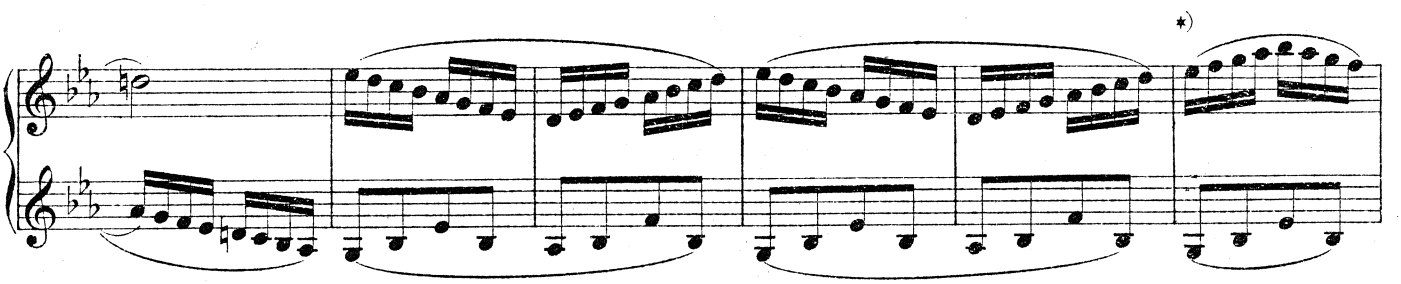
Spohr.

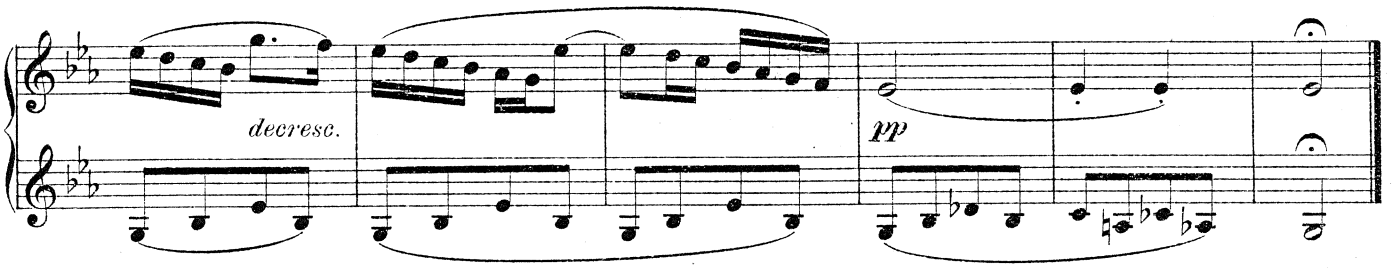



cresc.
ff
decresc.
p
pp
cresc.
ff
decresc.
Aufstrich
up bow
poussez
Aufstrich
up bow
poussez

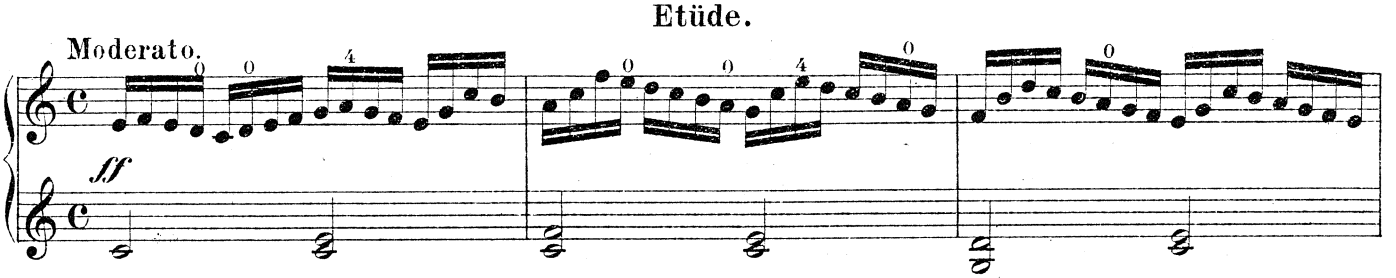




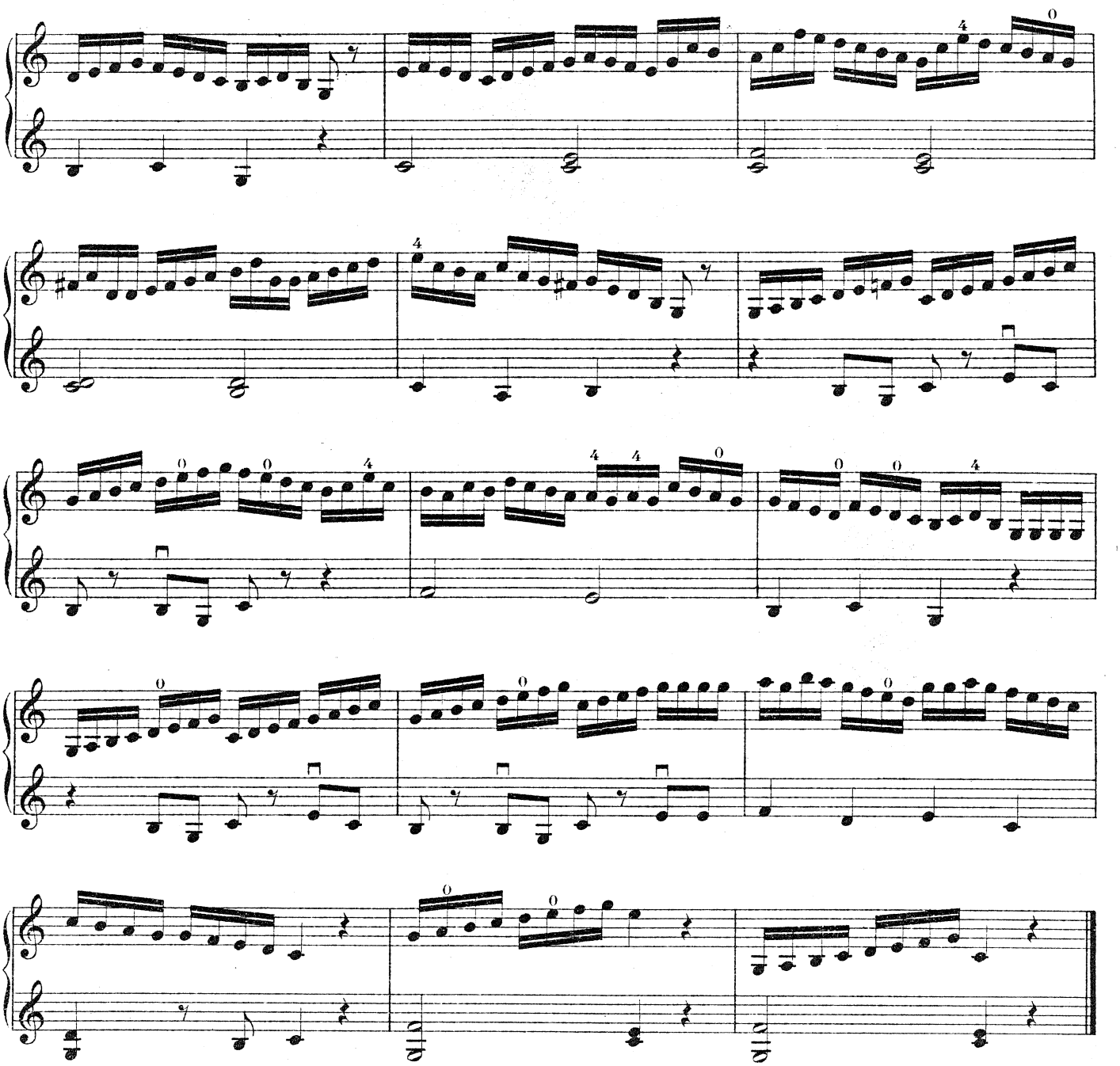

## Etüde.




*) Der vorgeschrittene Schüler hat die Takte: 7. 6. 5. 4. vom Schluß aus auf einen Bogen zu spielen.

*) *Advanced pupils to play the bars: 7. 6. 5. 4. (from the end) with one bow.*

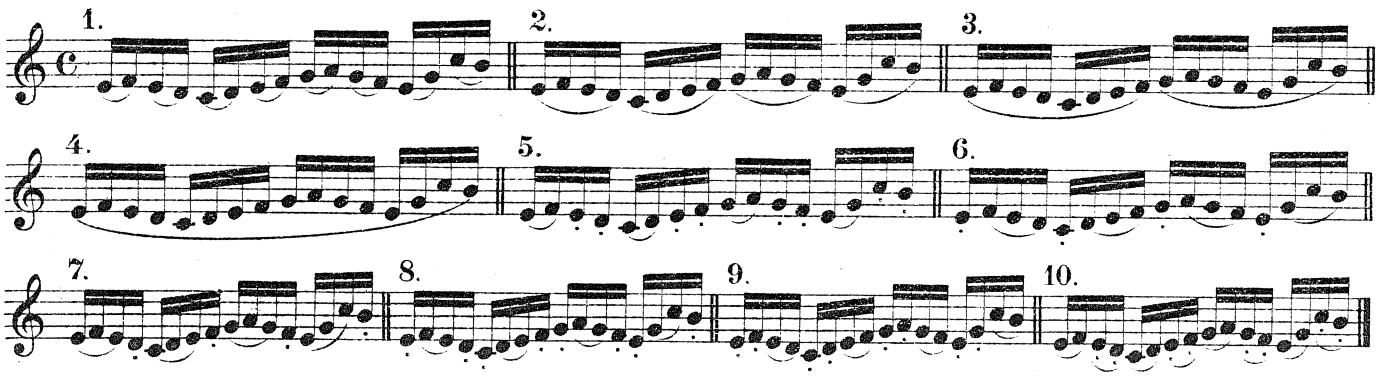
*) Les élèves avancés exécuteront les mesures 7, 6, 5, 4 (à partir de la fin) d'un seul coup d'archet.



Diese Übung ist auch mit folgenden Stricharten zu spielen:

*This exercise is also to be practised with the following bowings:*

A travailler également avec les coups d'archets suivants:

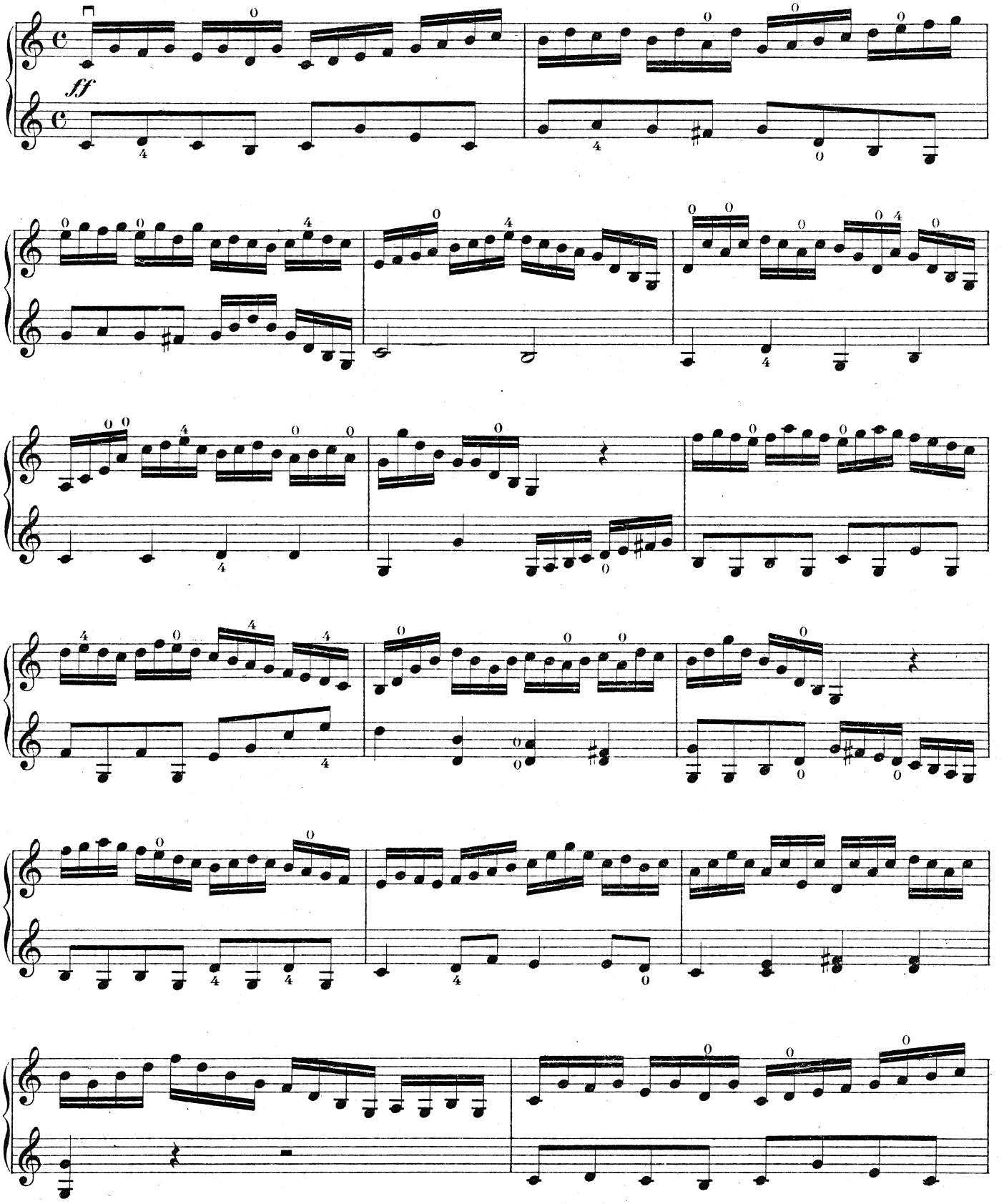


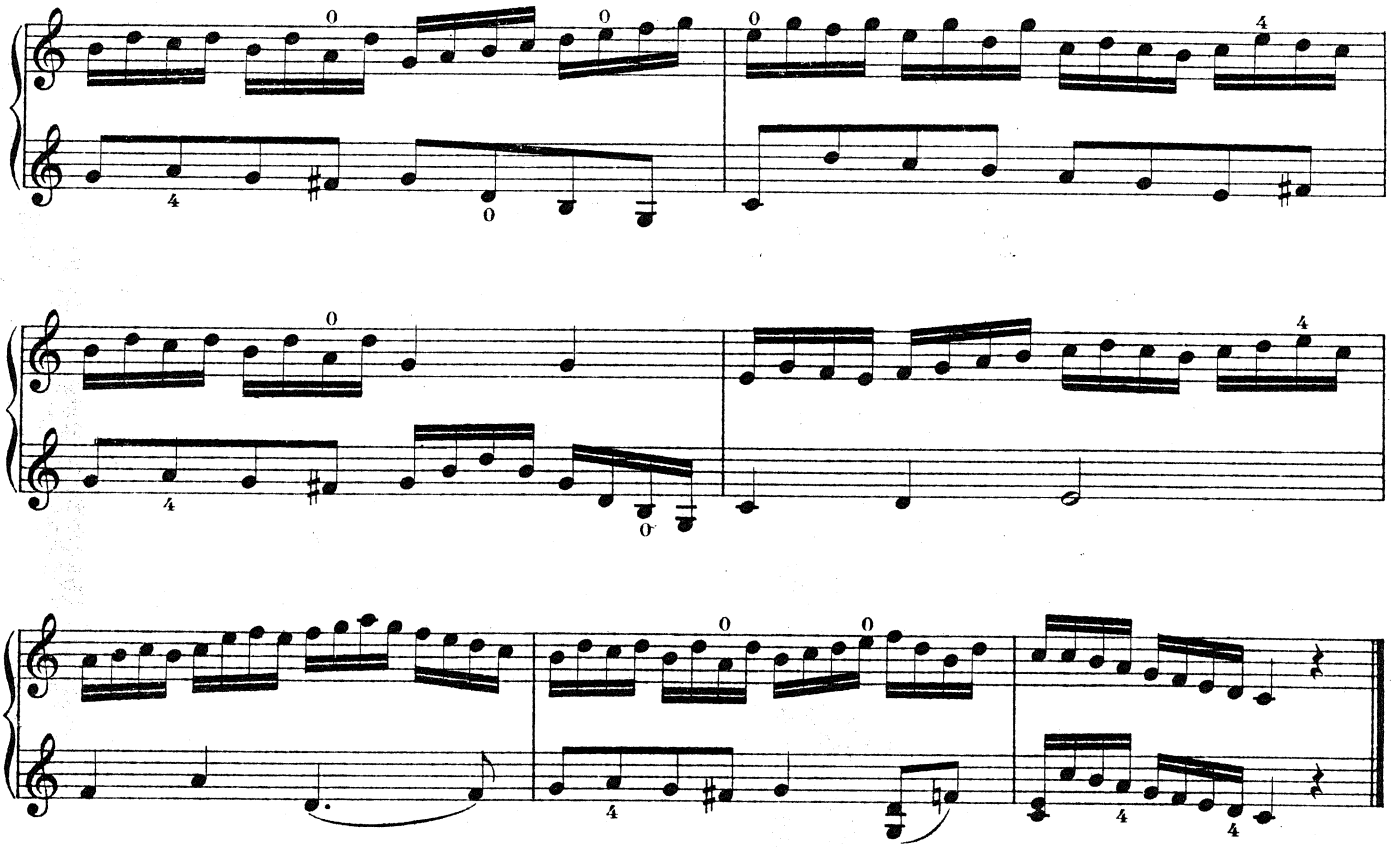
# Etüde.

Kräftige, kurze Striche mit dem oberen Drittel des Bogens.

*Vigourous, short strokes with the upper third of the bow.*

Coups d'archet brefs, vigoureux, du tiers supérieur de l'archet.

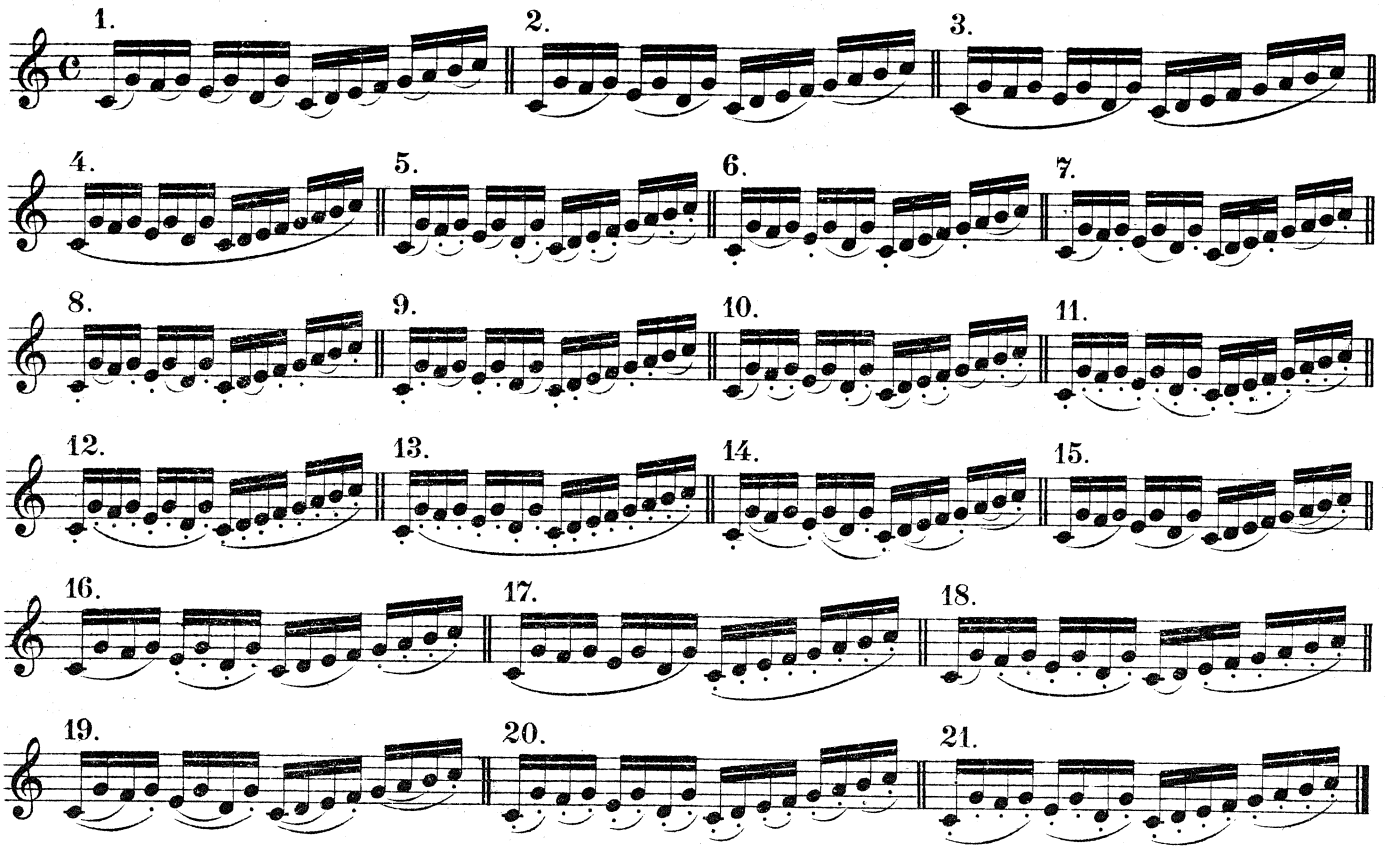




Auch mit folgenden Stricharten zu spielen:

*Also to be played with the following bowings:*

A travailler également avec les coups d'archets suivants:



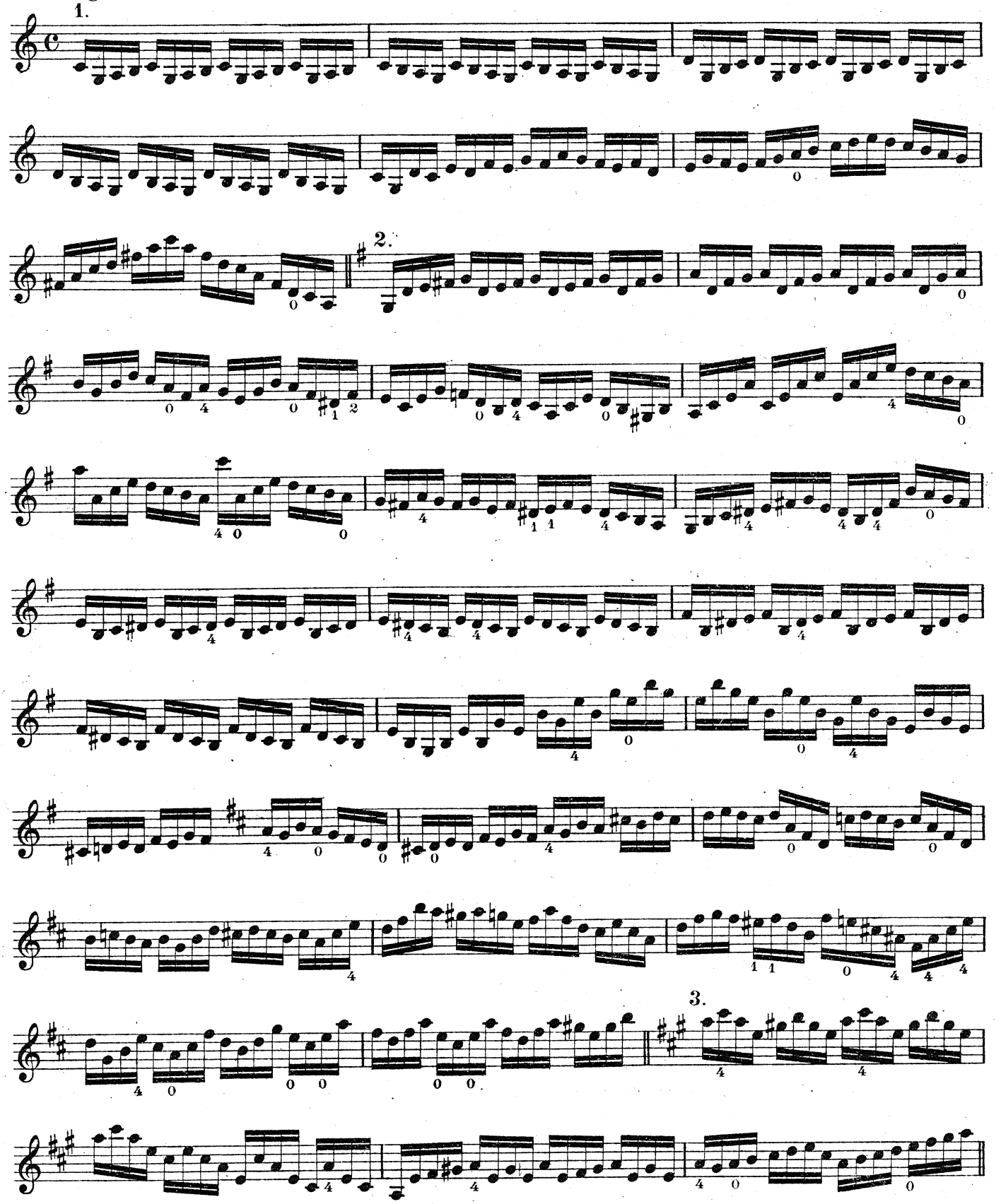
# Übungen in allen Tonarten.

*EXERCISES IN ALL THE KEYS.*

EXERCICES DANS TOUS LES TONS.

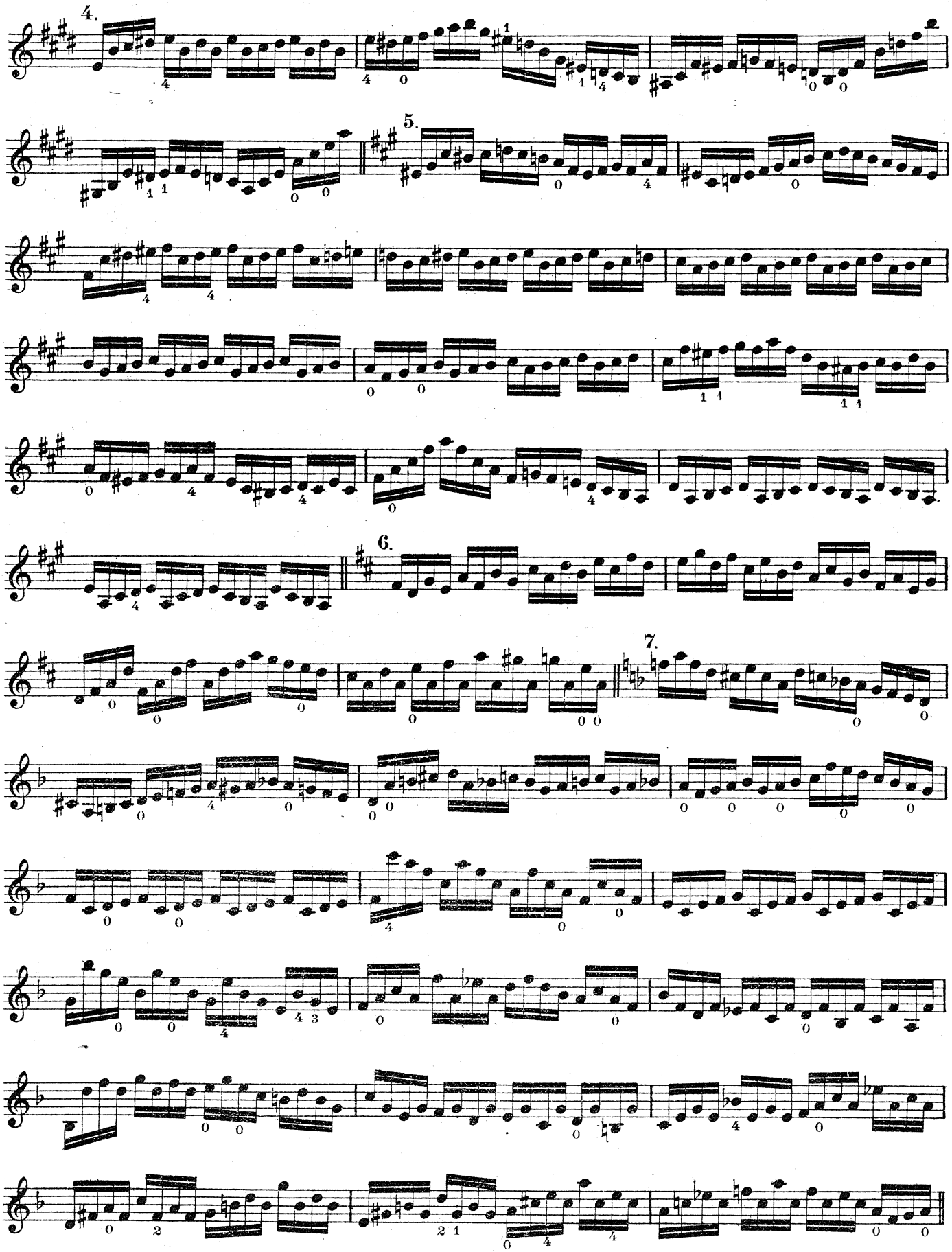
Allegretto. Henvy.

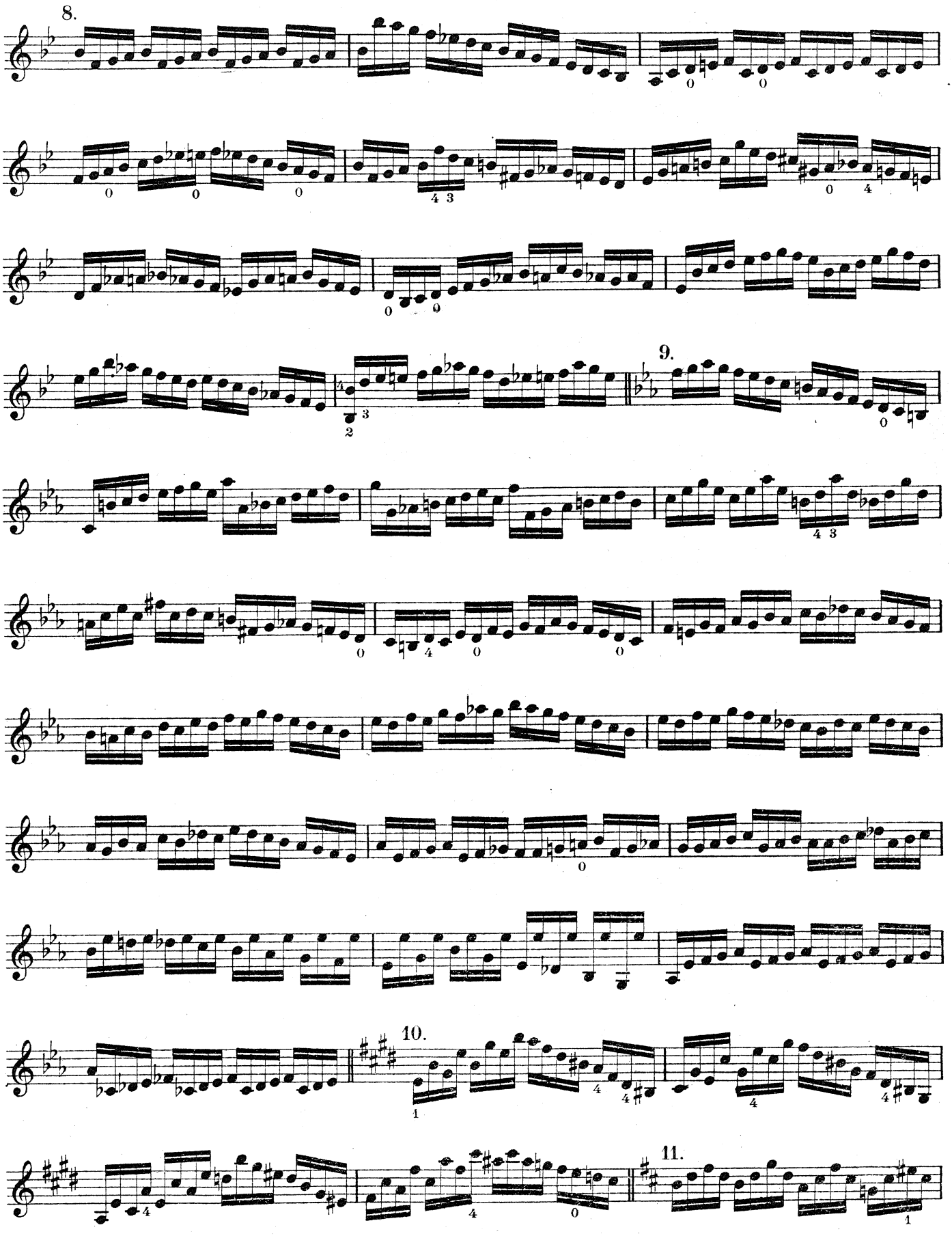
1.

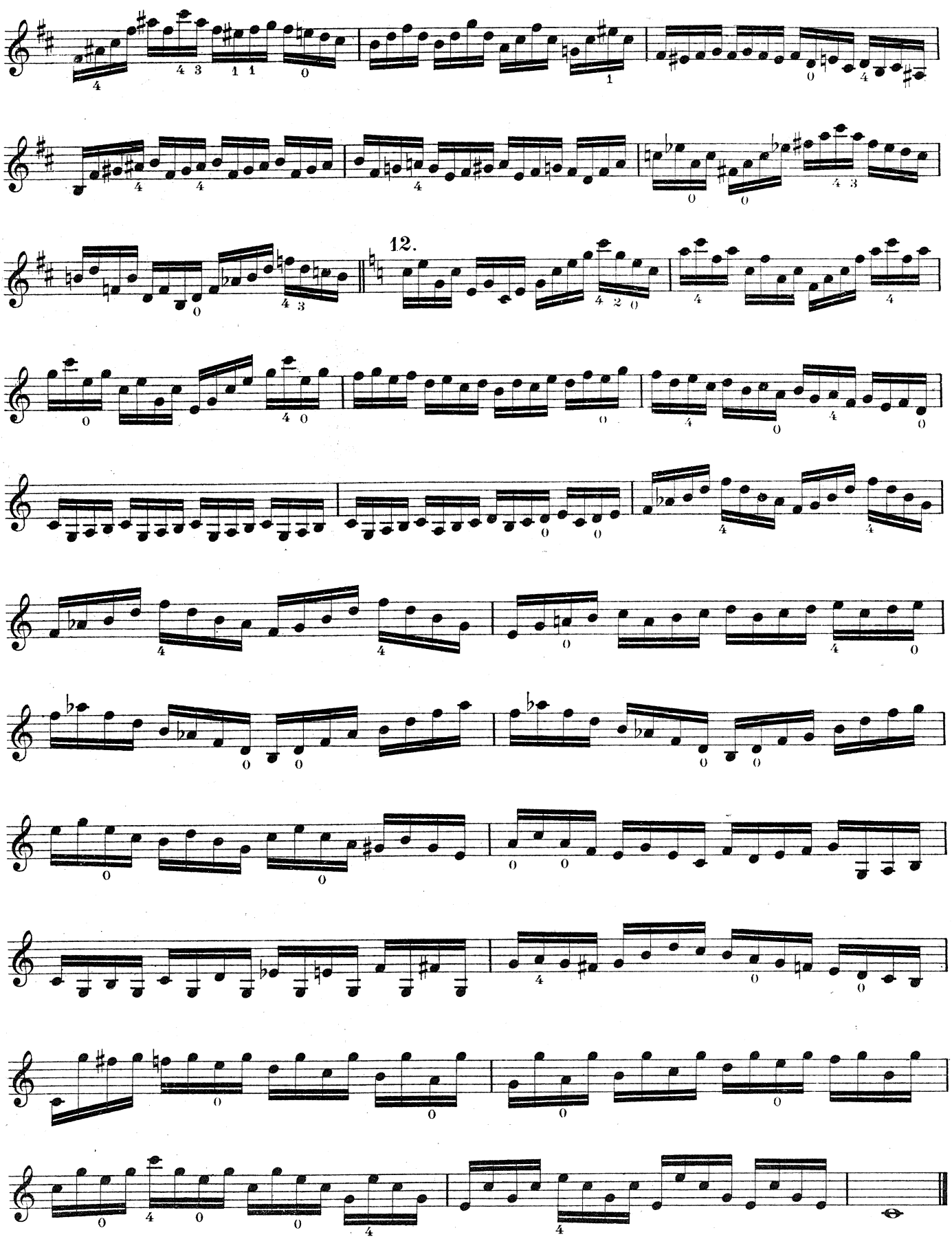


2.

3.


4.
5.
6.
7.

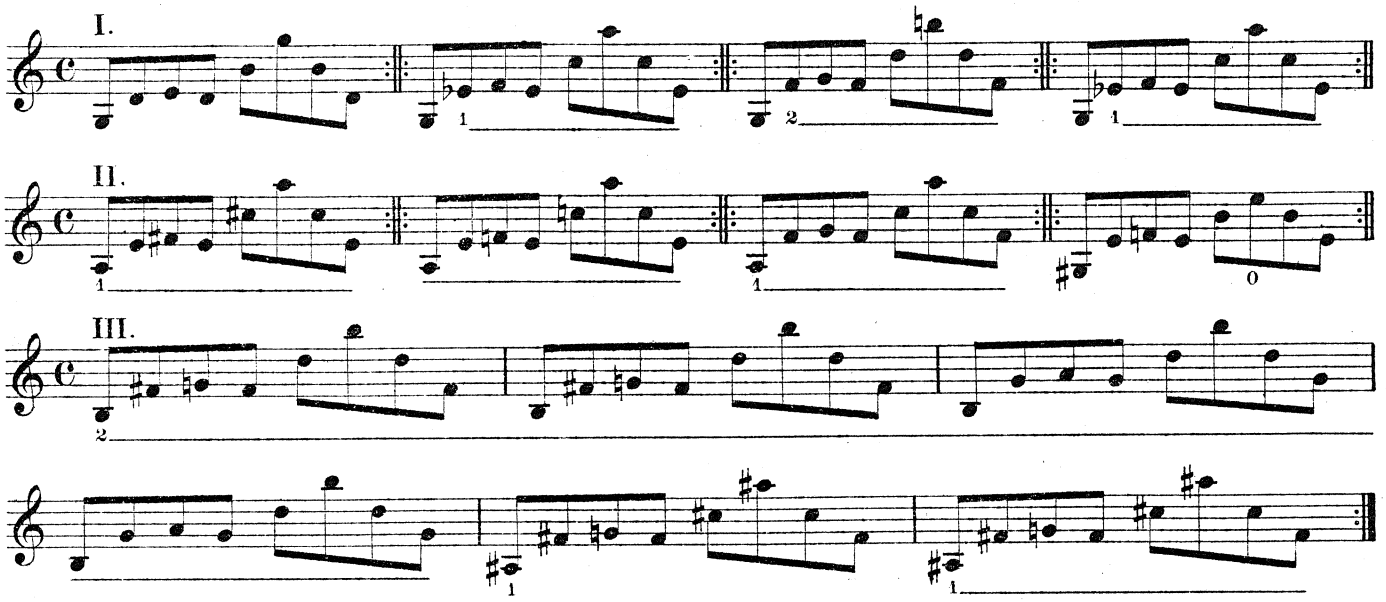

8.
9.
10.
11.


12.

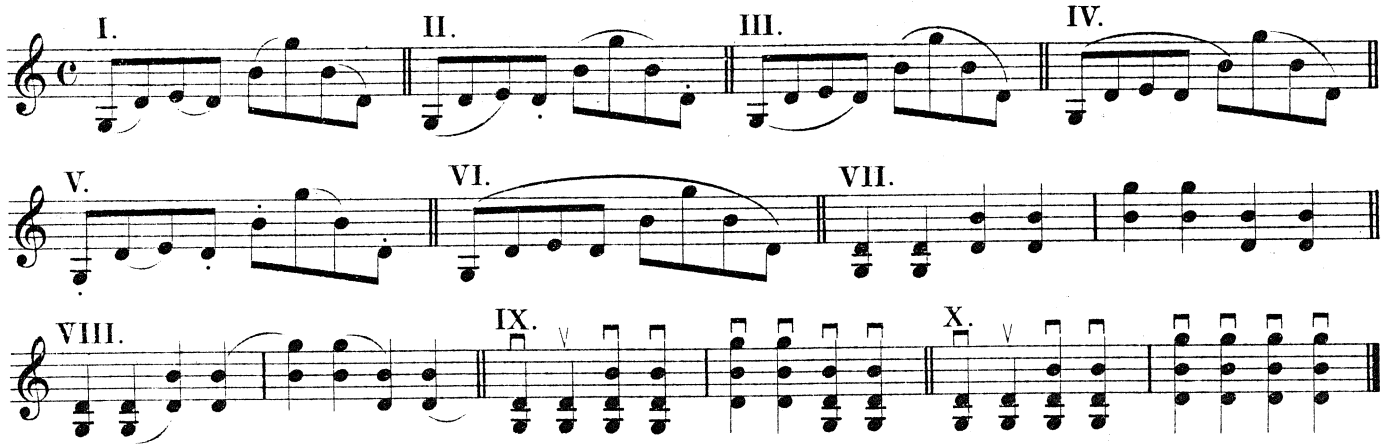
## Vorbereitungs-Übungen für Akkorde über 4 Saiten.

*EXERCISES PREPARATORY TO PLAYING CHORDS ACROSS 4 STRINGS.*

EXERCICES PRÉLIMINAIRES AUX ACCORDS SUR 4 CORDES.



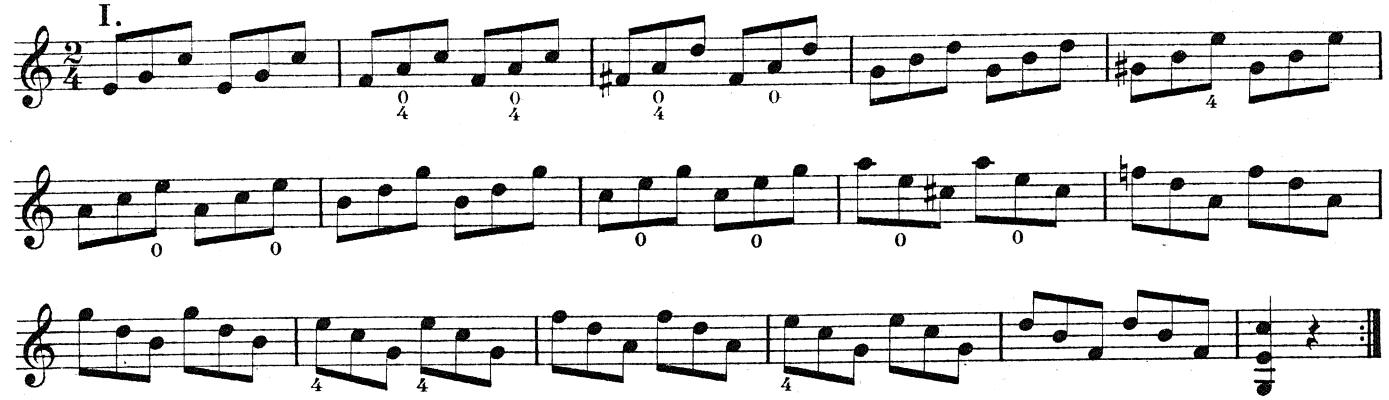

Mit folgenden Veränderungen zu spielen:
*To be played with the following variations:*
A travailler avec les modifications suivantes:

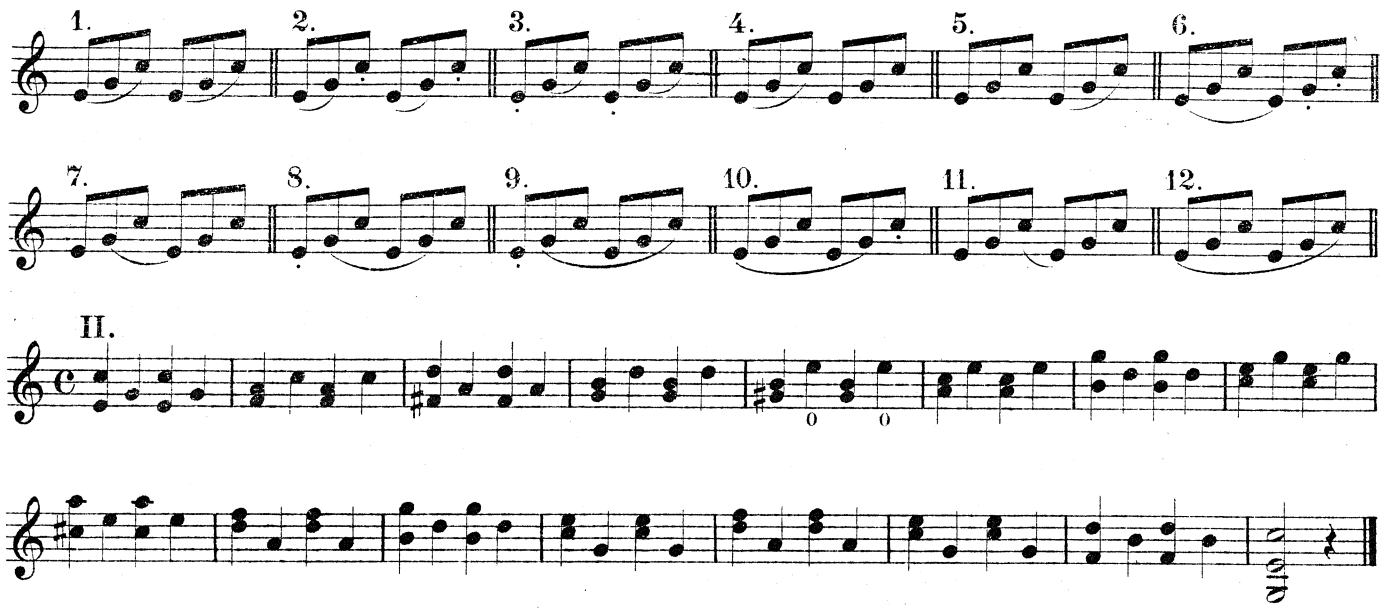



## Bogenstrich-Übungen über 2 Saiten.

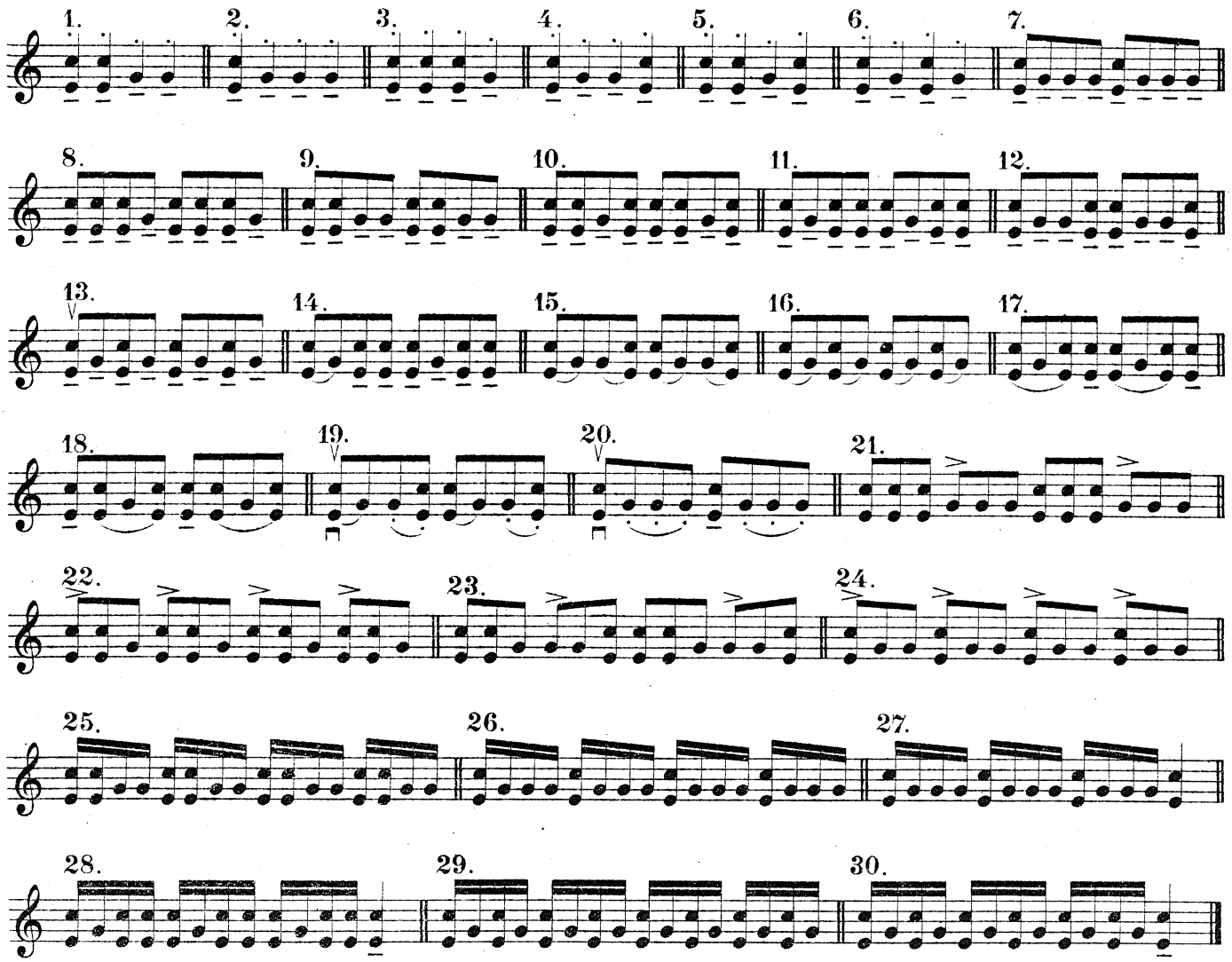
*EXERCISES IN BOWING ACROSS 2 STRINGS.*

EXERCICES D'ARCHET SUR 2 CORDES.






Mit folgenden Strichveränderungen zu üben:
*To be practised with the following variety of bowings:*
A travailler avec les modifications suivantes dans les coups d'archet:

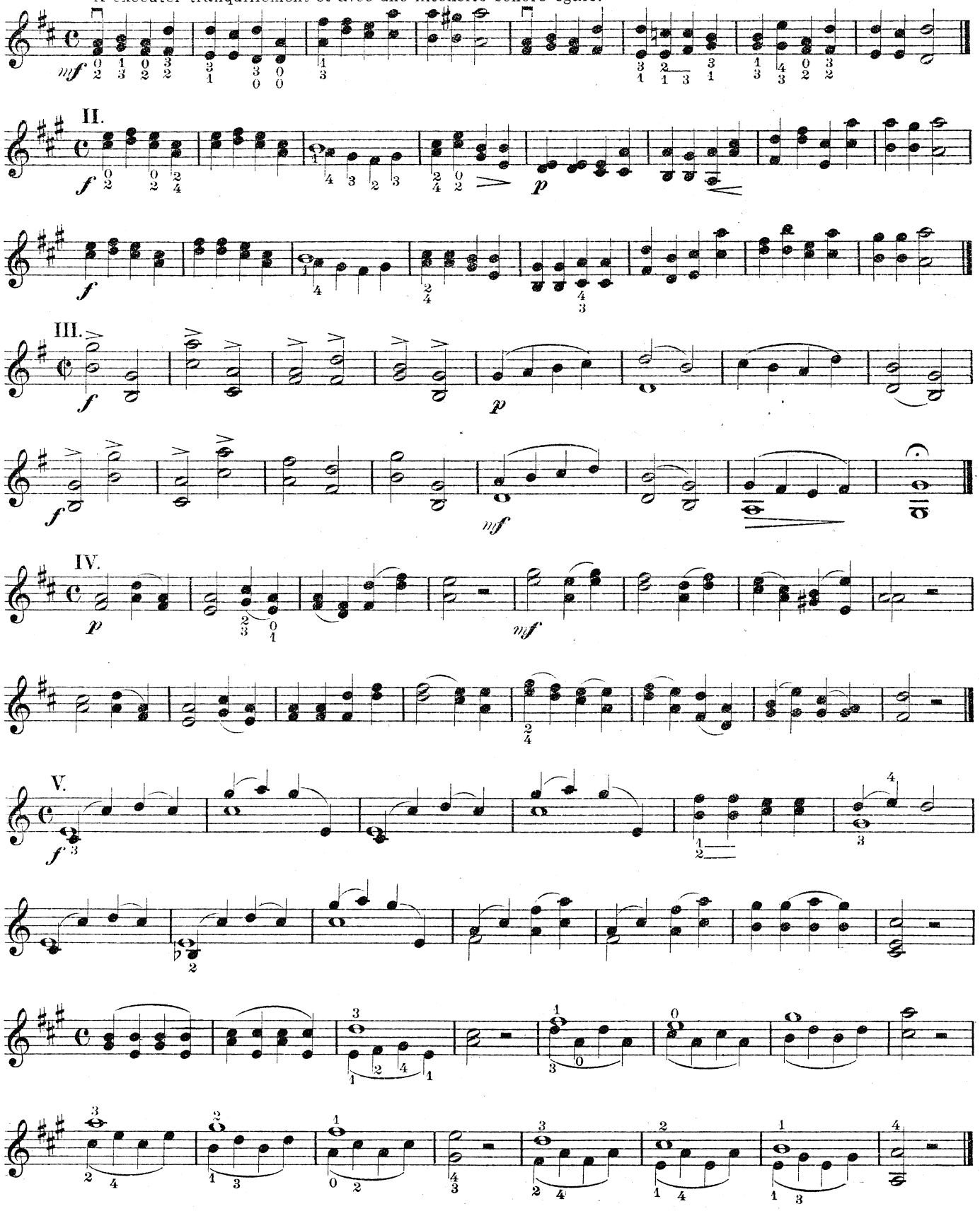


# Kleine Übungen in Doppelgriffen.

*SHORT EXERCISES IN DOUBLE-STOPPING.*

PETITS EXERCICES EN DOUBLES-CORDES.

Ruhig und im Ton gleichmäßig spielen.
*To be played steadily and with uniform tone.*
A executer tranquillement et avec une intensité sonore égale.



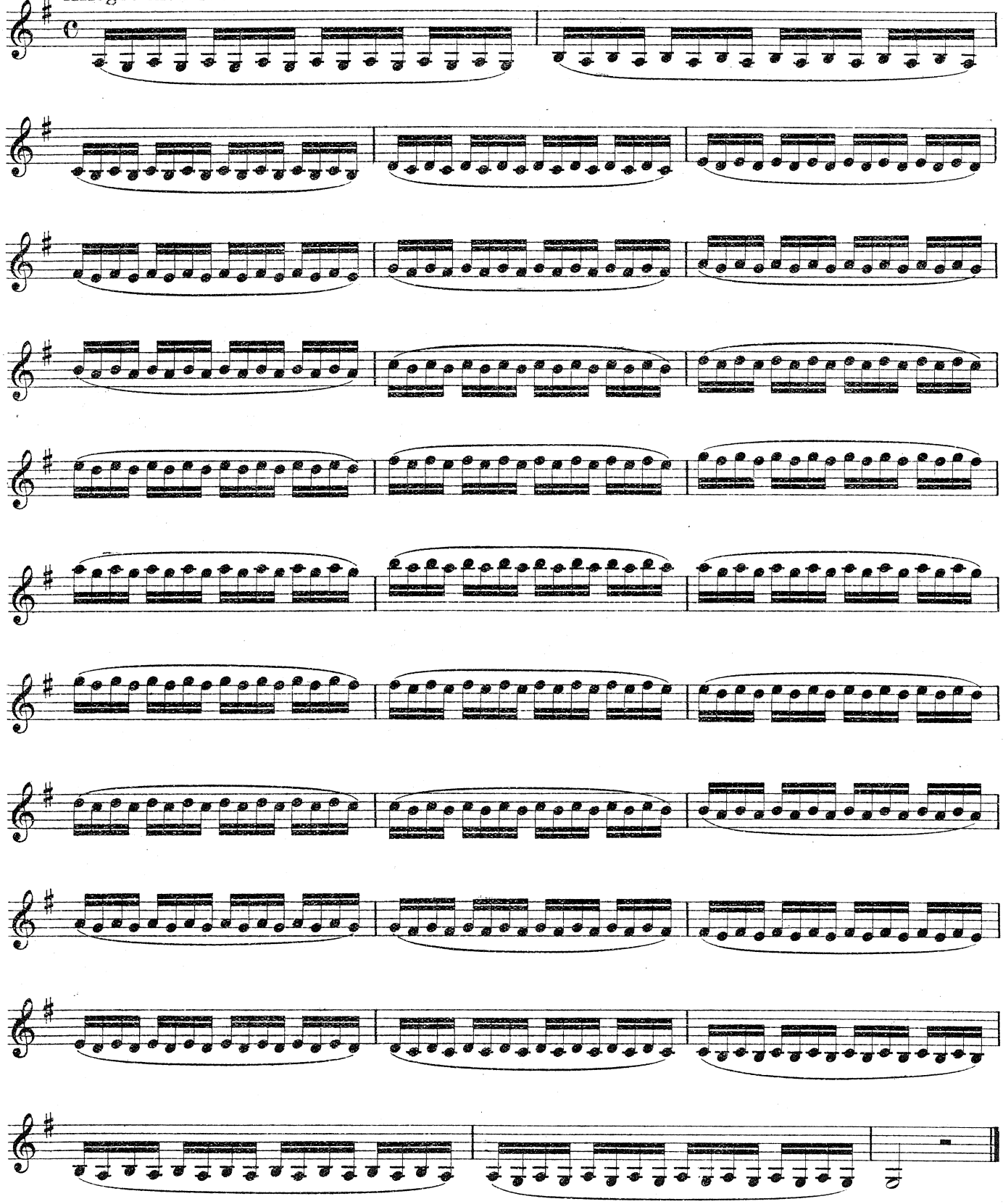
# Übungen für den Triller.

*EXERCISES ON THE SHAKE.*

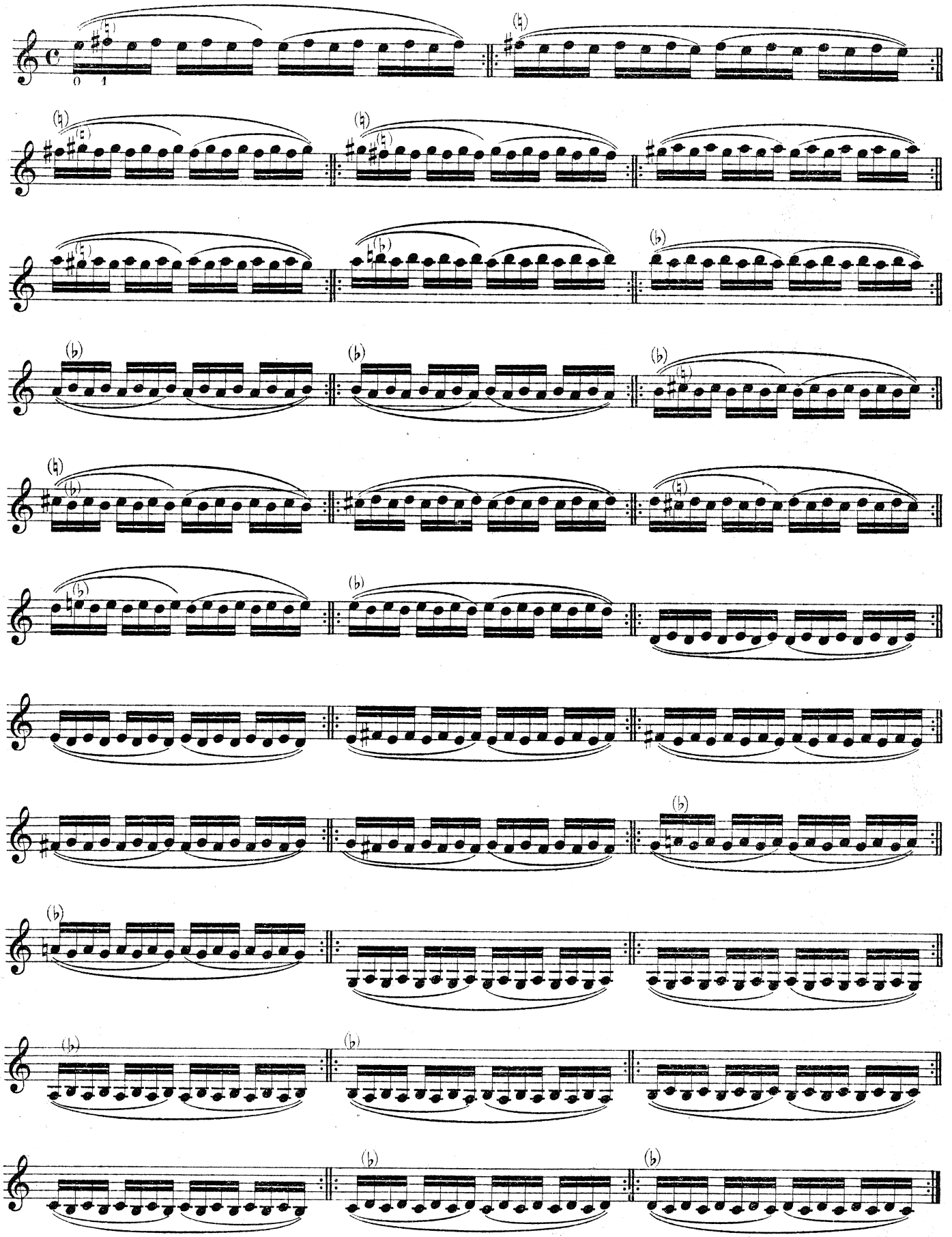
EXERCICES DE TRILLE.

## I.

Allegro moderato.



# II.

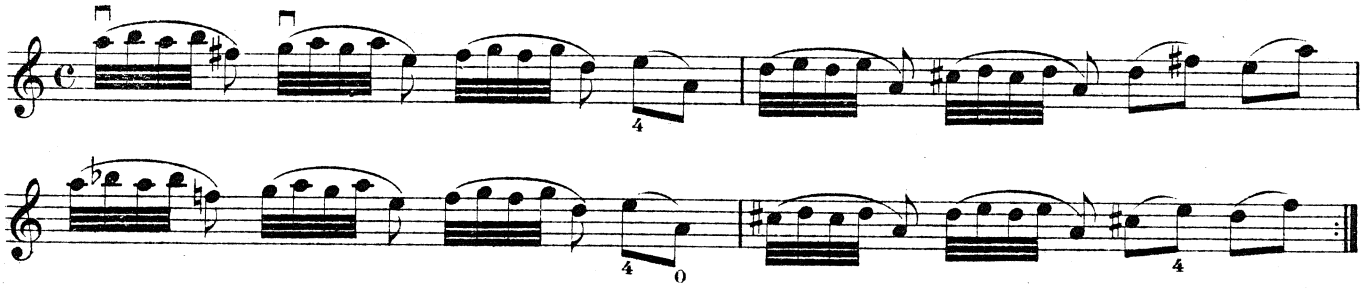


## III.

Zu erst langsam, dann in immer schnellerer Bewegung zu spielen.

*Begin slowly, gradually increasing the speed.*

D'abord lentement, puis en pressant graduellement.

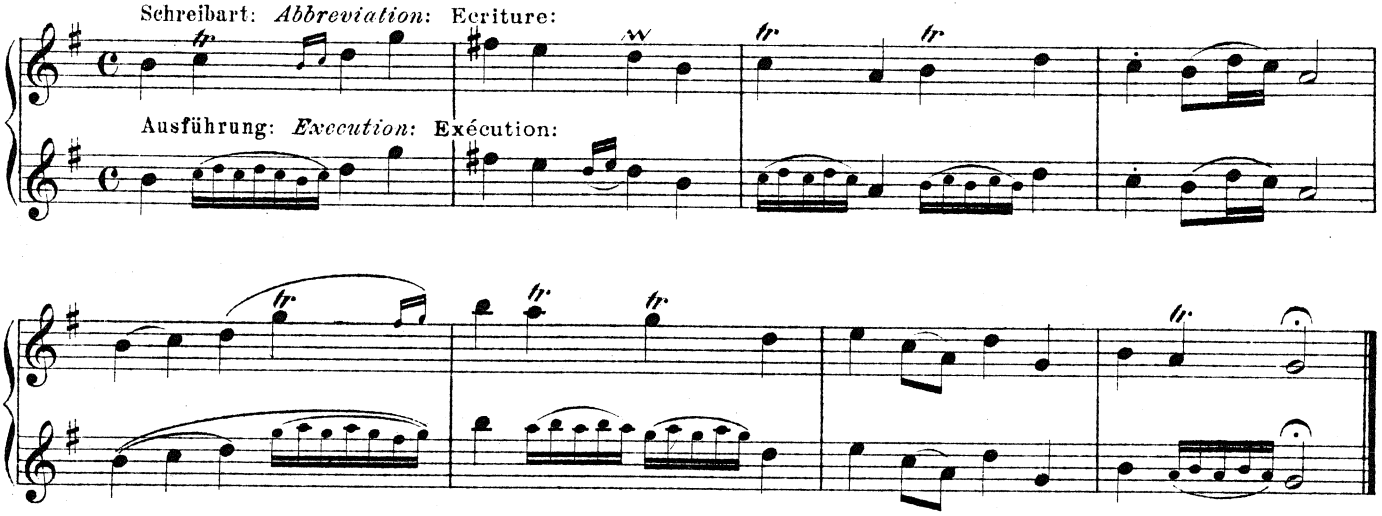


## IV.

**Moderato.**

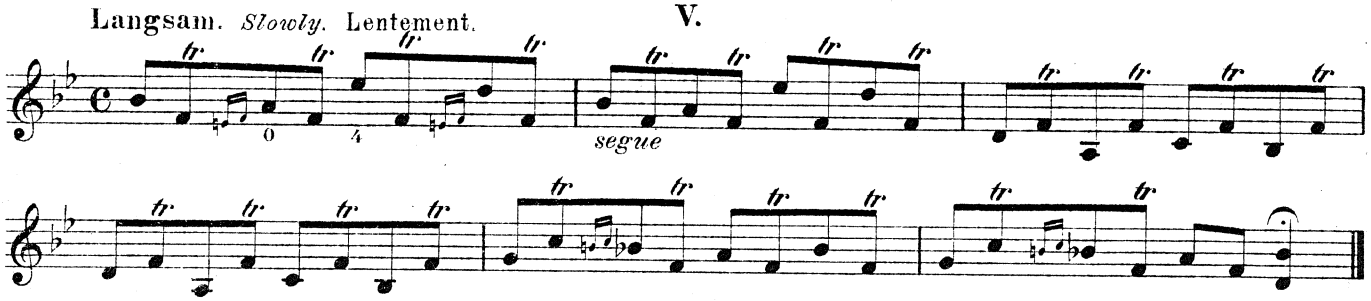
Schreibart: *Abbreviation:* Ecriture:

Ausführung: *Execution:* Exécution:



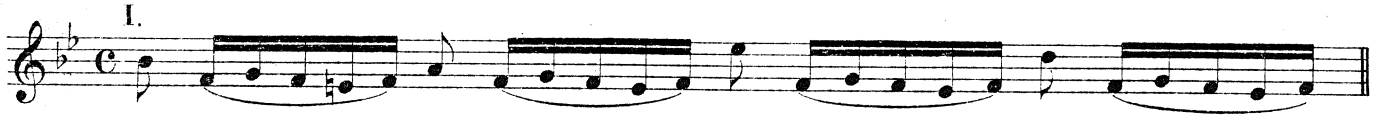
## V.

**Langsam.** *Slowly.* Lentement.

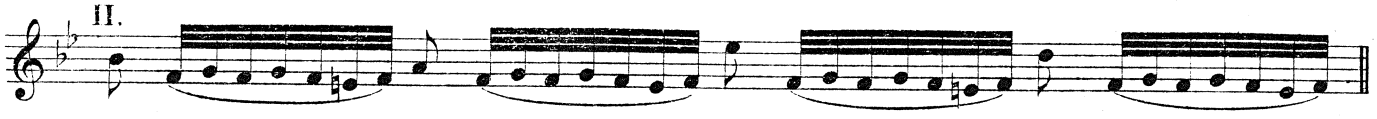



Nach folgenden Beispielen zu üben:
*To be practised according to the following examples:*
A travailler d'après les modèles suivants:

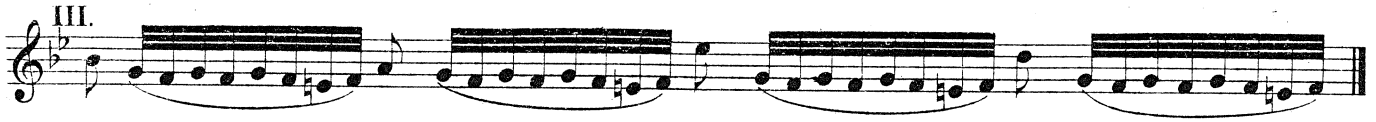
I.

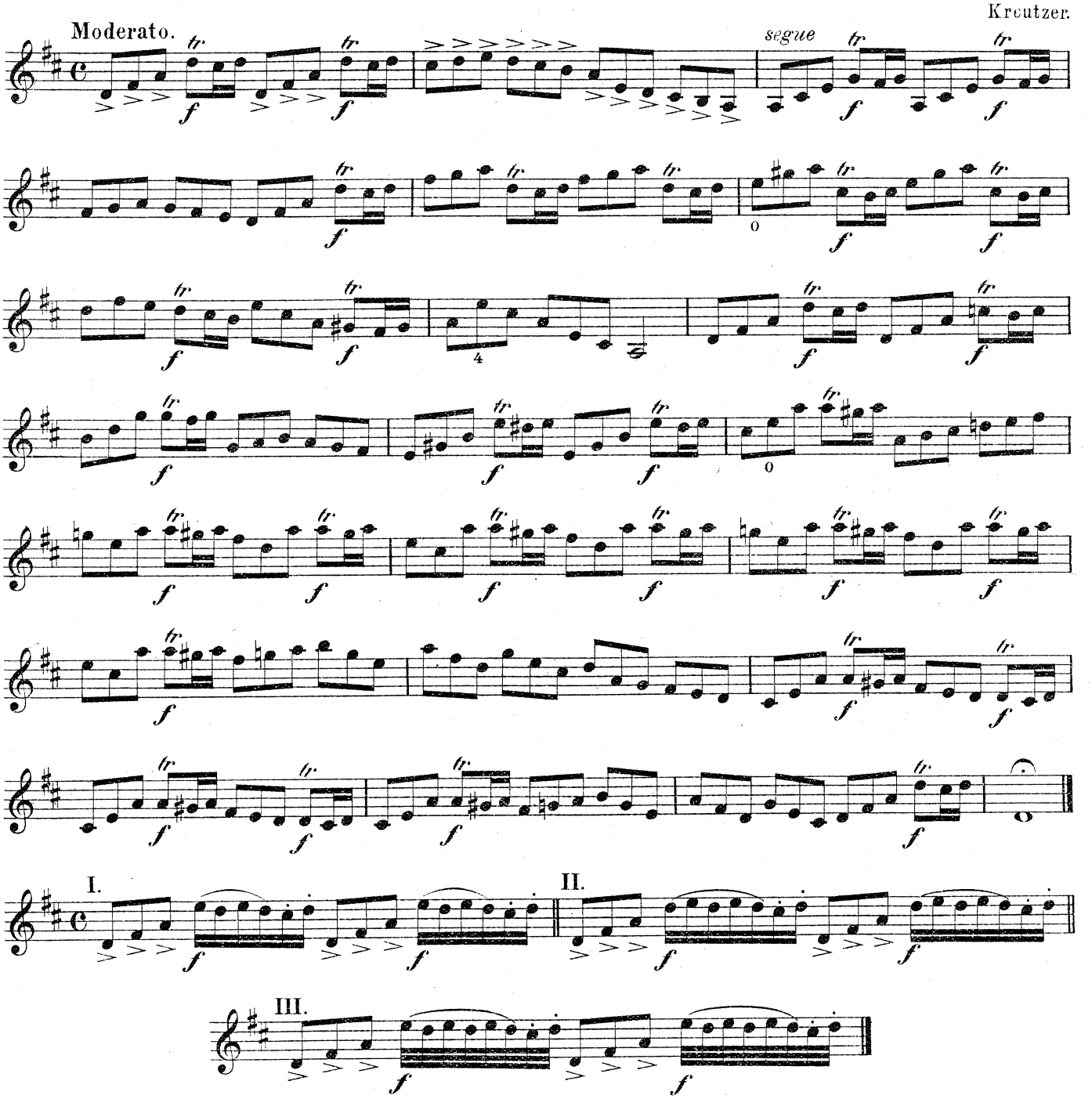


II.



III.

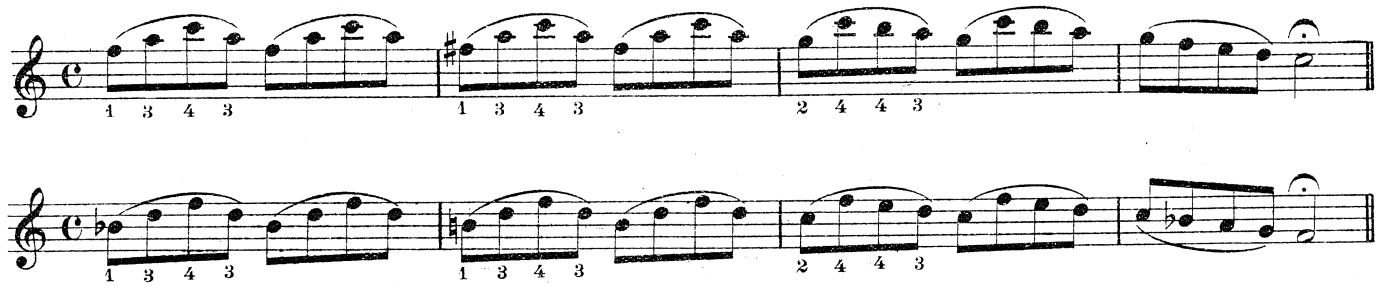


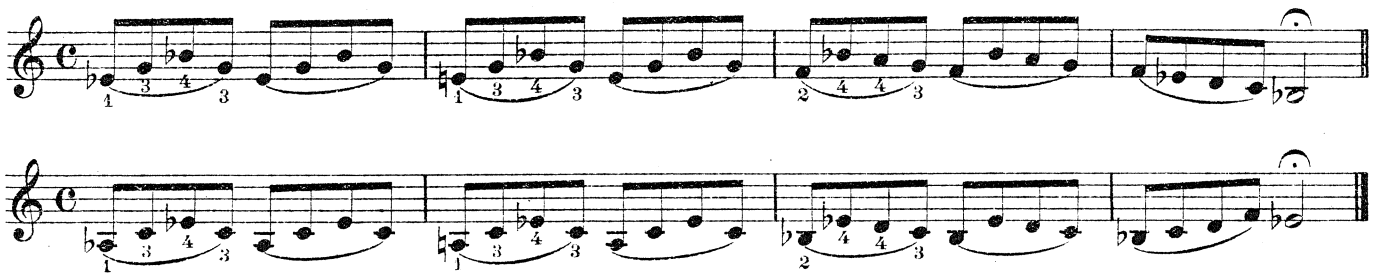



## Streck-Übungen für den 4. Finger.

*STRETCHING-EXERCISES FOR THE LITTLE FINGER.*

EXERCICES D'EXTENSION POUR LE QUATRIÈME.



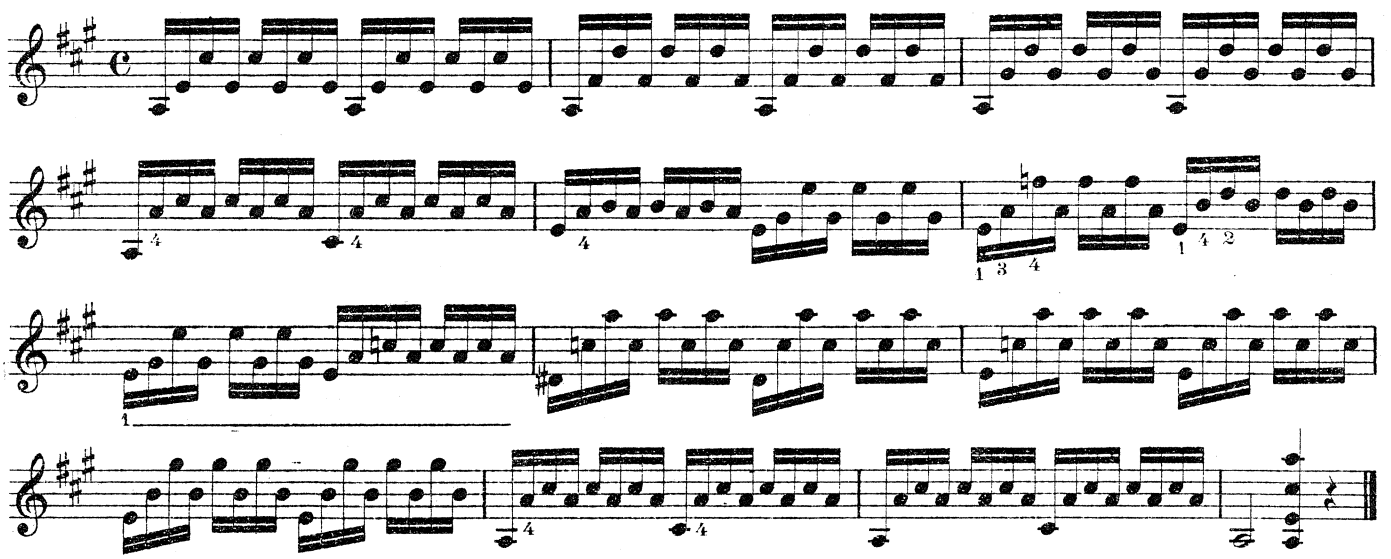


## Bogen- und Streck-Übungen.

*BOWING- AND STRETCHING-EXERCISES.*

EXERCICES D'ARCHET ET D'EXTENSION.

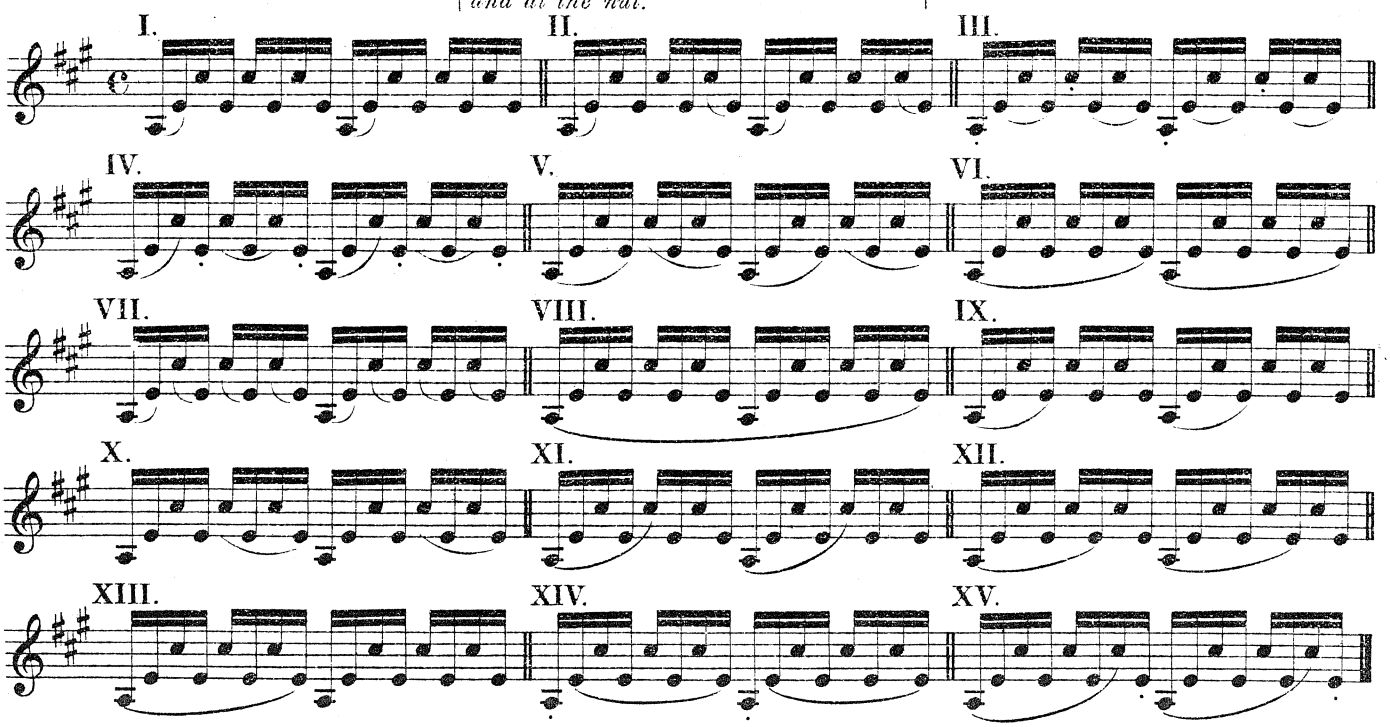
Kreutzer.



Zu erst gestoßen in der Mitte des Bogens, dann mit festen kurzen Strichen an der Spitze und am Frosch zu spielen.

*Practise the exercise with detached strokes in the middle of the bow first; then with short, firm strokes at the tip and at the nut.*

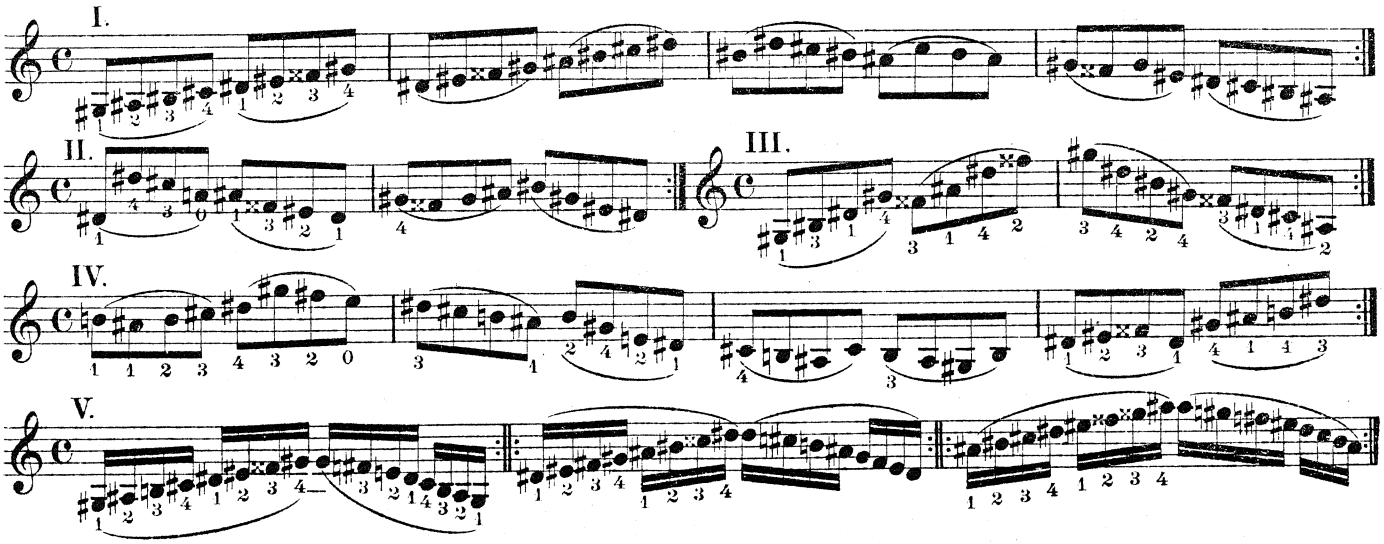
D'abord détaché, du milieu de l'archet, puis par traits fermes et brefs, de la pointe et du talon.



## Übungen für die Sattellage.

*EXERCISES ON THE HALF-POSITION.*

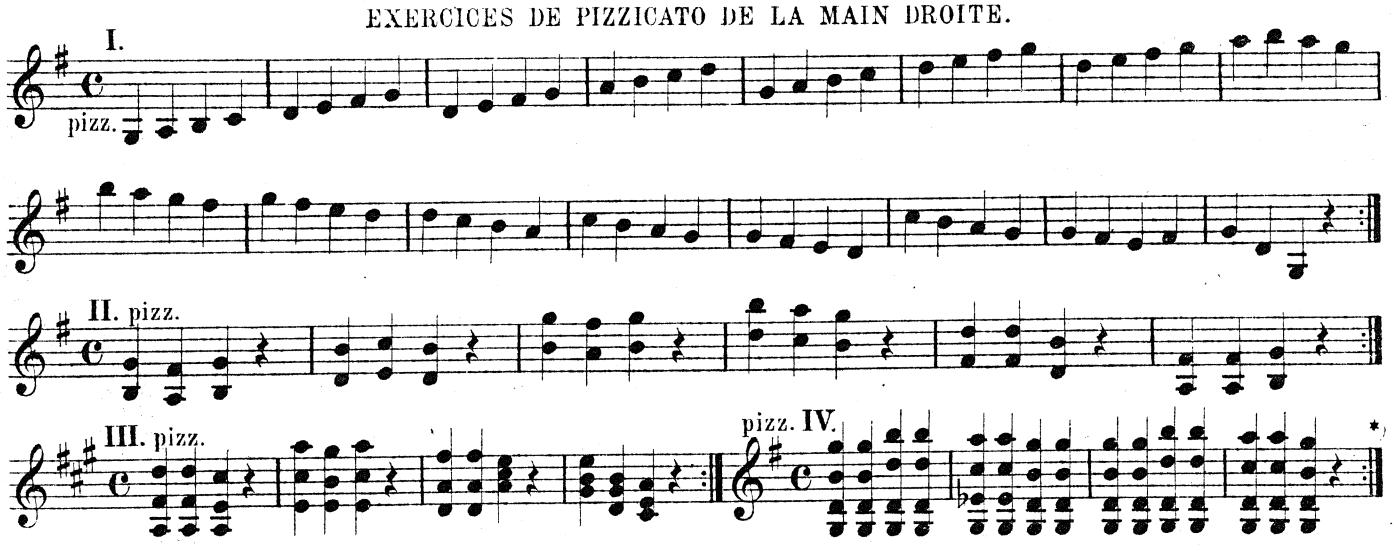
EXERCICES POUR LA DEMI-POSITION (PRÈS DU SILLET).




## Übungen für Pizzikato mit der rechten Hand.

*EXERCISES ON PIZZICATO WITH THE RIGHT HAND.*

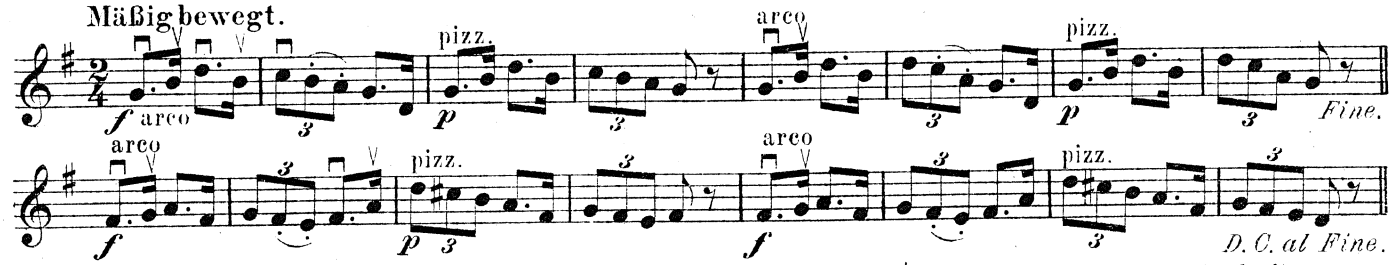
EXERCICES DE PIZZICATO DE LA MAIN DROITE.



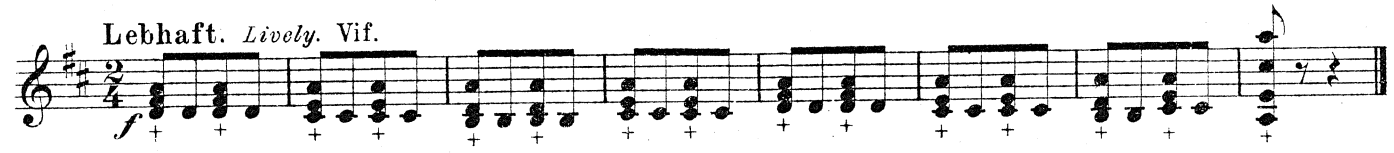

## Übungen für den Wechsel von Arco und Pizzikato mit der rechten Hand.

*EXERCISES ON CHANGING FROM "ARCO" TO "PIZZICATO" WITH THE RIGHT HAND.*

ALTERNANCE D'ARCO ET DE PIZZICATO DE LA MAIN DROITE.




Zeichen: + pizz. mit der rechten Hand. | *Signs: + pizz. with the right hand.* | Signes: + pizz. de la main droite.




*) Weitere Übungen sind in meiner „Melodienschule" Heft III. Kahnt Nachfolger, Leipzig.

*) *My School of Melodies, Book III, Kahnt Nachfolger, Leipzig, contains further exercises.*

*) Voir d'autres exercices dans mon „Ecole de la Mélodie" cahier III. Kahnt Nachfolger, Leipzig.

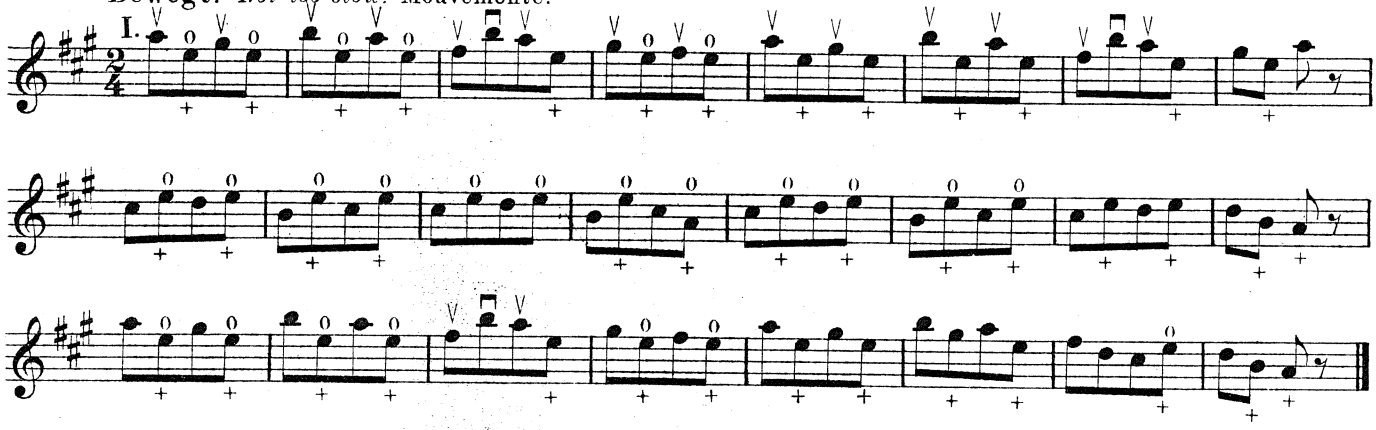
## Übungen für Pizzikato mit der linken Hand.

*EXERCISES ON PIZZICATO WITH THE LEFT HAND.*

EXERCICES DE PIZZICATO DE LA MAIN GAUCHE.

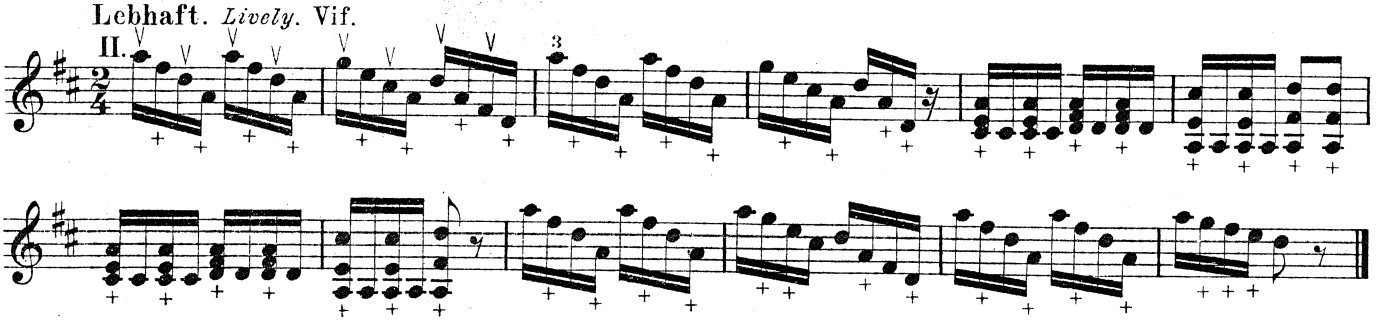
**Bewegt.** *Not too slow.* Mouvementé.

I.



**Lebhaft.** *Lively.* Vif.

II.



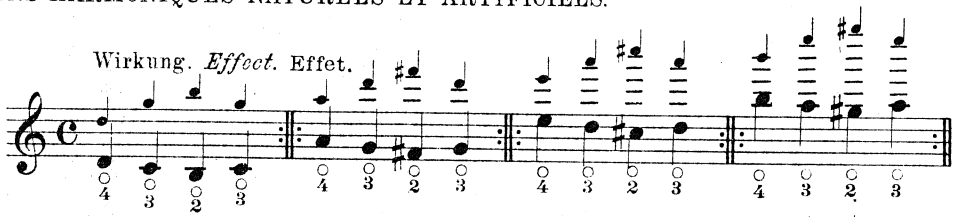
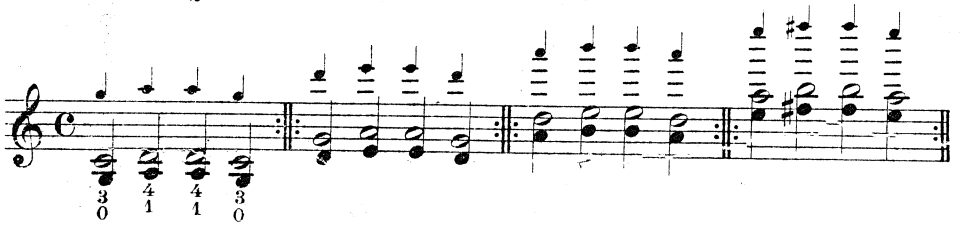
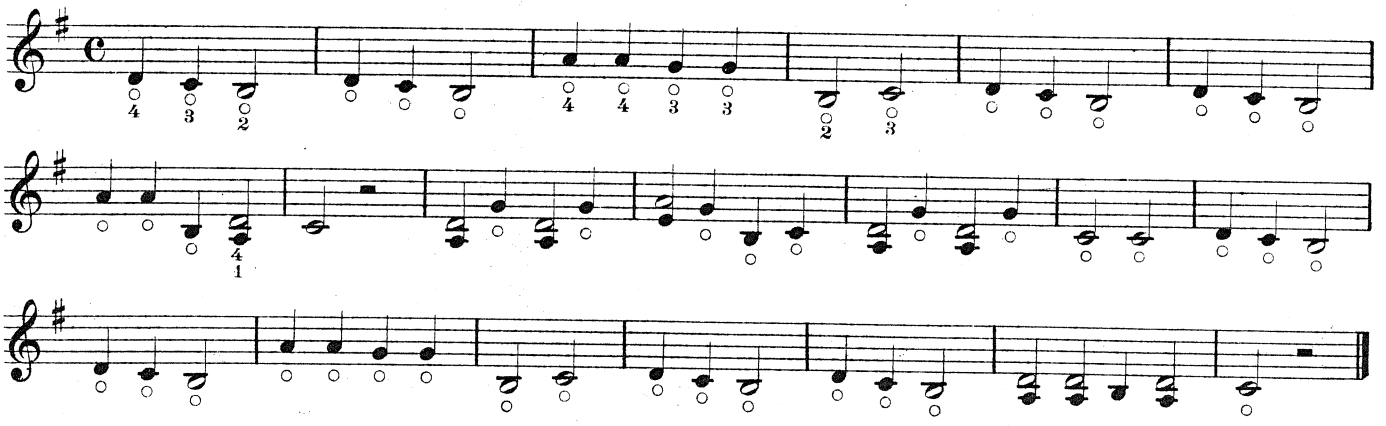
## Natürliche und künstliche Flageolettöne.

*NATURAL AND ARTIFICIAL HARMONICS.*

SONS HARMONIQUES NATURELS ET ARTIFICIELS.

Man legt den Finger sanft auf die Note.
*Place the finger softly upon the note.*
Poser doucement le doigt sur la note.

Wirkung. *Effect.* Effet.



Die untere Note wird fest, die obere mit losem Finger gegriffen.
*Stop the lower note firmly, the upper note softly.*
La note inférieure appuyée fortement, la note supérieure délicatement, le doigt dégagé.